

# UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE

## The One And Only

The *Hit N Run* Tour Report

## Playtime

The Live-Only Music Of Prince

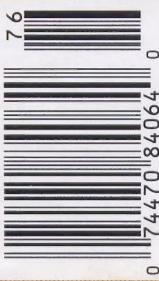
## Got 2 Partyup!

Classic Prince Concerts

## The Quest 4 The 17 Chords Of The Grand Progression

The Original *Graffiti Bridge* Story

On display until April 9th 2001  
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# #46

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## The One And Only

The Hit N Run Tour Report ..... 5

## Playtime

The Live-Only Music Of Prince ..... 15

## The Quest 4 The 17 Chords Of The Grand Progression

The Original Graffiti Bridge Story ..... 20

## Got 2 Partyup!

Classic Prince Concerts ..... 24

Hi and welcome to UPTOWN's 10th year! The new issue contains a comprehensive *Hit N Run* tour report, *The One And Only*, with full information about all the concerts and aftershows, including a set list matrix.

*Playtime* is a closer look at songs written by Prince that he has performed live but never released on record. Some of the titles examined in the survey are "Playtime" (yes, it is a Prince song), "Drawers Burnin'", "Hypno Paradise," "The Go-Go's," "Electric Man," "Roadhouse Garden," "Our Destiny," "Everybody Dance," and "Dance To The Beat."

The article titled *The Quest For The 17 Chords Of The Grand Progression* is an in-depth account of the first *Graffiti Bridge* script (from September 1987). The original story was completely different from the final version, concerning the search for elusive 17 chords of the Grand Progression, which would make the graffiti bridge materialise. The original script included a dozen songs, many of which are largely unknown in the Prince community, including "Beat Town," "XYZ," "Ruthie Washington Jet Blues," and "Everything Could Be So Fine." Prince was going to be Camille and some of the other characters were named Ruthie Washington, Vienna, Big Sister, Joshua, Angel, and Almost. Who's who? Read the article and find out!

*Got 2 Partyup!* is a new series intended to highlight Prince concerts from the early stages of his career with relevant press clippings and photos. The first article looks at the Roxy Theater show, Los Angeles, November 28th 1979, which launched a tour in support of Prince's second album, *Prince*.

We are in the process of assembling an article based on recollections from early Prince shows which fans have sent to us after our request on the [prince.org](http://prince.org) website. We have received many interesting stories from fans who attended early concerts. We would like to thank each and everyone of you have contributed. You can still send us your stories – until March 1st 2001.

As you can see on the back cover of this issue, we will be releasing *TURN IT UP 2.0* in May 2001. The new book is far more comprehensive than the '97 version, containing twice as many pages. One of the most interesting features is a survey of around 400 unreleased songs, complete with recording dates (where known), descriptions, and assessments. Many readers complained about the small font size used in our *DAY'S OF WILD* book, which was necessary to cram all the details into 120 pages. Rest assured, *TURN IT UP 2.0* will have a more "normal" font size, similar to the '97 version, and you should have no problems reading it without a magnifying glass!

Before *TURN IT UP 2.0* is published, however, the next issue of UPTOWN (#47) will be out. Several articles are in the planning, including a detailed account of Prince's Internet activities. Another article looks at Prince's influence on other artists. Until then, enjoy this issue!

## CELEBRATION GREATEST HITS ALBUM

WARNER BROS. WILL RELEASE A NEW GREATEST HITS ALBUM, a 2-CD set tentatively titled *Celebration* or *Prince's Celebration* (the title is Prince's idea). There is no set release date at the time of writing, but April/May 2001 has been discussed. Prince is supposed to deliver two or three new

songs for the album and will promote the release with a large-scale international tour (which will be called *Celebration*). The deal was overseen by Roger Ames, the Chairman of Warner Music Group, the umbrella company over Warner Bros., Elektra, and Atlantic.

Courtesy of NPGonlineLTD.



## THE HIGH ALBUM

PRINCE HAS RECORDED A NEW ALBUM, tentatively titled *High*. In fact, the album was finished in the summer of 2000; NPGonlineLTD announced on 8 August 2000 that Prince's engineer Femi Jija had delivered "a rough copy of another new album at the gate of Prince's estate."

Amongst the tracks considered for inclusion on *High* are "Vavoom," "U Make My Sun Shine," "My Medallion," "When Will We B Paid?", "Super Cute," "Underneath The Cream," "Golden Parachute," "The Daisy Chain," "Garnillah," "High," and "When Eye Lay My Hands On U."

"U Make My Sun Shine" and "When Will We B Paid?" have been made available for download from NPGonlineLTD. A sample of "The Daisy Chain" has also been posted on the website. In addition, snippets of "Super Cute" and "My Medallion" have been heard on the website (although the titles have not been revealed). It is likely that Prince will do more work on the album and that it will undergo revisions before it will see the light of day. At the time of writing, there are no definite plans as to how or when the album will be released.

## SINGLE DOWNLOAD AND CD

"U MAKE MY SUN SHINE" and "When Will We B Paid?" were made available as MP3 downloads at NPGonlineLTD on 21 December 2000. CD covers are also available from the website. A limited run of CD-singles containing the two tracks has been pressed and are currently sold at Brother Jules' record store, Music Emporium, in Minneapolis.

## PAISLEY PARK PARTY

THE FIRST PAISLEY PARK PARTY of 2001 was held on Saturday, 13 January (am). It was announced on NPGonlineLTD that there would be a live recording, but a note on the door stated, "Live recording is cancelled." Doors opened shortly after 1:00 am and the fee was \$7. Several members from The NPG and Kirk Johnson's band Fonky Baldheads were in attendance. Prince showed up at the soundboard at around 2:40 am. He screened concert footage from the *Hit N Run* tour for about 30 minutes. After the video, people started leaving the house, but Prince reappeared at 3:40 am to play some more footage from the tour. The party concluded at 4:10 am.

## ROADHOUSE GARDEN

LISA COLEMAN RESPONDED to a question about the projected album of leftover tracks from the Revolution era, *Roadhouse Garden*, saying that the final decision is up to Prince. The album was first mentioned by Prince on 7 October 1998; he said it would consist of "things left unfinished" when The Revolution broke up. Prince appears to have sought input from Lisa and Wendy, but they have shown little interest in the project and because of this the album is still pending.

## HOLIDAY

PRINCE SPENT SOME TIME on the island of Maui, Hawaii, from mid-December until a week into January. He was accompanied by Manuella, usually known as Mani, his personal assistant and girlfriend (since over a year).

The media has often mistaken Mani for Mayte because they are somewhat similar in looks and dress style (which is why there has been so many erroneous Mayte sightings). Mani hails from Toronto and has been around since late 1997, initially working for Prince's Love 4 One Another charities organisation before becoming Prince's personal assistant.

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## NIGHTCLUB MEETING

PRINCE, NBA star Kevin Garnett, Jimmy Jam, and Tony Fields (a radio programmer) held a meeting at Club Ashe, a Minneapolis nightclub, on 14 January 2001.

After they sat in the VIP section

## SAMPLES

A 1:12-MINUTE SAMPLE of "The Daisy Chain" was posted on NPGonlineLTD on 1 January 2001. On the same day, a new "sample of the month" was posted: a 24-second excerpt of an untitled instrumental track.

## RADICAL MAN?

FOUR SONGS – A COMMENTARY

THE FOUR MOST RECENT songs that Prince has released, in one form or another, are "2045: Radical Man," "U Make My Sun Shine," "When Will We B Paid?", and "The Daisy Chain." This commentary discusses the new tracks, assessing their musical merits and whether they indicate a musical reorientation.

"2045: Radical Man" was released on the *Bamboozled* soundtrack, on 26 September 2000. The song is credited to  $\frac{1}{2}$  since it was written before the name change (announced on 16 May 2000). "U Make My Sun Shine" and "When Will We B Paid?" were made available for download from Prince's NPGonlineLTD website on 22 December 2000. The latter song was originally titled "When Will We Be Paid?" It was written by Randall Stewart and performed by The Staple Singers on their 1970 album *We'll Get Over*. Prince has performed it live a few times, beginning in late 1999. Meanwhile, a sample of "The Daisy Chain" was posted on NPGonlineLTD on 1 January 2001.

### NEW SONGS

"2045: Radical Man" is a laidback, casual funk offering created around the bassline. It is not too far removed from tracks like "Emale" on *Emancipation*, "2morrow" on *Crystal Ball*, and the 1995 outtake "Feel Good," all of which showcase relaxed and lazy funk grooves. The song is rambling and playful, with some nice production touches, such as the occasional backing vocals by the speeded-up Camille voice, and many unexpected instrumental interjections happening along the way. But while many of the musical details are interesting, they cannot hide the fact that the underlying song is unspectacular.

A duet with rising R&B star Angie Stone, "U Make My Sun Shine" is an old-school soul ballad. With its call-and-response backing vocals by the girl group Millenia and the stop-start structure of the music, it is one of the most overtly gospel-influenced songs Prince has ever written. Stone sings the second verse and joins Prince on the chorus. The verses are meandering, building slowly towards the chorus. Unfortunately, the chorus is rather anti-climactic. Despite the obvious effort put into the recording, and particularly the vocal arrangement, the song is somewhat lethargic and lacks spark.

The commercial potential of "U Make My Sun Shine" seems limited and it would probably be a huge mistake to launch a new album project with this song. After lead-off singles like "Eye Hate U" (*The Gold Experience*), "Betcha, By Golly Wow!" (*Emancipation*), "The One" (*Newpower Soul*), and "The Greatest Romance Ever Sold" (*Rave Un2 The Joy Fantastic*), isn't it time to try something more uptempo and energetic?

"When Will We B Paid?", meanwhile, is a slow, downbeat song with an anthemic singalong chorus. Prince's vocal is passionate and he expresses a barely controlled anger and frustration. The overall production is similar to that of "U Make My Sun Shine," but Prince's fiery guitar interjections give the song far more urgency and energy.

The one-minute sample of "The Daisy Chain" indicates that this is the type of one-chord funk offering that Prince can do in his sleep. While it has interesting details and does not completely lack interest, it is not a track that is going to surprise anyone who is familiar with Prince's music; we have heard countless similar funk numbers from Prince in the past.

### NOT OUTSTANDING

None of the four songs discussed here is outstanding, and none of them will be considered more than average in a few years from now (when the initial enthusiasm at hearing something new has worn off). The tracks fail to impress on several accounts. First of all, the melodies of all the four songs can only be described as insubstantial. Because of this, the songs are not particularly memorable.

for about an hour and a half, the other members of the group mingled a bit with club patrons while Prince stayed in the booth and watched. The purpose of the meeting is unknown.

The new songs also lack rhythmic interest. The computer beats Prince has devised are wholly unoriginal, both in terms of the patterns and the sounds he has employed. The snare drum sound, for example, is very thin, completely lacking the rhythmic attack and vigour that characterized so much of Prince's '80s music. Sadly, the songs showcase no rhythmic inventiveness at all; it is as if Prince, or whoever did the actual programming, simply found a pattern that sounded acceptable and went with it. Put on a song like "The Question Of U" or "When Doves Cry" and marvel at the fantastic snare drum attack, the unique drum sounds, and the sheer ingenuity of the drum programming!

Much of Prince's best music has a rawness and spontaneity that the new songs don't have. "Perfect" music is often boring; imperfection makes music alive, which is why demo tapes often have a vibe that the finished record lacks. Prince realised this very early on and most of his '80s music has a tremendous "presence" and nerve. The new songs all appear to have sparse and quite effective arrangements, but the production leaves a great deal to be desired, sounding cold and sterile, with a rubbery, plastic-sounding synth bass as a primary ingredient.

A recurrent criticism of 1999's *Rave Un2 The Joy Fantastic* was that too many songs were languid, subdued, and lacking in energy – this criticism also holds true for the new songs discussed here, although "When Will We B Paid?" comes closest to conjuring up some genuine passion. Still, the songs largely lack the tremendous energy and intensity of Prince's most inspired music; there is simply very little edge, angularity, or urgency to the songs.

The four new songs do not hint at a musical renaissance for Prince. They are simply conveyor-belt tracks; more of the same, no better or worse than the bulk of *Newpower Soul* for example. There is no genuine experimentation and the songs do not give any indication that Prince wants to be a pioneering, musically adventurous artist. In fact, most of the songs are conservative and predictable.

### NEW STIMULATION

Prince wants to be seen as a radical, bold artist. In many ways, he is, but more so these days in his struggle for artistic control than in his actual music. Still, to some extent his anger directed toward Warner Bros. and the record company establishment seems to have sapped him off some of his musical creativity. Some would even argue that his muse deserted him when he became obsessed with the business aspects of his work and allowed monetary issues to take precedence over the music itself. That may be an exaggeration, but the four new songs discussed here certainly indicate that Prince's muse is in need of new stimulation.

Since the mid-'90s or so, Prince has completely embraced R&B, praising artists like TLC, Chanté Moore, Lauryn Hill, Destiny's Child, The Ruff Ryders, and Angie Stone, to name but a few. Prince's influence on the new generation of R&B artists is profound, with everyone from D'Angelo and R. Kelly to TLC and Boyz II Men borrowing ideas from his work and, in many cases, achieving far more success than Prince does these days. However, instead of creating something artistically vital and uniquely his own, Prince himself follows the artists that were influenced by his earlier work, in the hopes of matching their commercial success. While some would call this post-modern, others would say that it be-speaks an artist who is bewitched by his own past endeavours but is unsure of how to move forward.

Hopefully, Prince will one day be able to gain ownership of his recorded legacy. Perhaps that is when he will be able to fully focus on the music again. Then again, we are only discussing four new songs – no need to jump to conclusions. Prince may have some fantastic new music in store for us in 2001. And just because we find it difficult to get excited about the four tracks discussed here, it doesn't mean that we doubt Prince's musical potential.

## THE HIT N RUN TOUR REPORT



After his first tour in 1967, he was asked to play at the Olympia in Paris. "The show was a success," he says. "I played again in 1968." The following year, he was invited to play at the Purple Rose in London. "It was a great success," he says. "I am a big fan of the Stones, and I think they have been very good to me." He continues, "Playing *Musicology* on stage is like playing different drum beats, and much longer than the abbreviated version that was played on the 1968 tour. The performance is based on a live setlist, which includes songs from his solo albums and covers of classic rock tracks. It's a great way to pay tribute to the artists who inspired him."

*Hit N Run* venues.

**Get serious.** Get it.

Illustration about all the couples and  
the love they share.

**4114**



**The Hit N Run tour of the US saw the return of**

**Prince – it was the first time since the *Act I* tour**

**in 1993 that he toured using his given name.**

**With a show comprised almost exclusively of**

**Prince classics, the tour was consciously**

**designed to reconnect his American audience**

**with “Prince” after seven years as “ $\ddagger$ ”**

**UPTOWN’s tour report contains an in-depth**

**look at the tour, with commentaries by three**

**“veterans” of Prince concerts and, of course, full**

**information about all the concerts and**

**aftershows, including a set list matrix detailing**

**each and every song that was played in the**

**course of the tour.**

**T**INTENDED AS A WARM-UP FOR A 2001 WORLD TOUR, the month *Hit N Run* series of concerts took in 20 shows and four after performances. Instead of revealing a full itinerary, Prince announced most shows merely days in advance much like he done since 1997. The bulk of the concerts were held in 2,000-3,000-capacity venues and Prince had no trouble selling out everywhere despite fairly steep ticket prices.

With no album to promote, the show was a nostalgia-packed greatest hits revue, concentrating on Prince’s ‘80s music. In almost nothing from his ’90s repertoire was played. Prince explained the emphasis on golden oldies by saying that his audience needs to be educated about his past, yet it was obvious that the majority of the audiences on the tour were made up of fans have been with him since his ‘80s heyday. Thus, instead of attracting a new, young audience, the tour reached primarily long-time followers who were already highly familiar with Prince’s classics.

The show met with mostly positive response from the critics and fans. A recurrent criticism was that too many songs were played in abbreviated versions as part of long medleys. Still, the musicianship of Prince and his new band received much positive feedback, although a few reviewers felt Najee’s smooth saxophone contributions seemed out of context in Prince’s music.

The tour was announced on Prince’s NPGonlineLTD website on 25 August 2000, promising four themes to the show, one of which was going to be a complete acoustic set. Prince was going to play some songs “alone with a band totally composed himself.” Another new feature would be an instant voting mechanism, allowing 40 randomly picked fans to vote for “the next song to be played.” In the end, the acoustic set, one-man band performance and voting concept were abandoned. However, it is possible some of the proposed ideas may be realised if the promised tour happens.

### **The concerts**

The following *Hit N Run* shows were played:

- 7 November: The Palladium, Worcester, MA
- 8 November: Landmark Theater, Richmond, VA
- 10 November: Patriot Center, Fairfax, VA
- 11 November: Academy of Music, Philadelphia, PA
- 12 November: CSU Convocation Center, Cleveland, OH
- 14 November: State Theater, Detroit, MI
- 16 November: Riviera Theater, Chicago, IL
- 18 November: Auditorium, Milwaukee, WI
- 19 November: Van Andel Arena, Grand Rapids, MI
- 20 November: Music Hall, Cincinnati, OH
- 22 November: The Tabernacle, Atlanta, GA
- 24 November: The Pyramid, Memphis, TN
- 25 November: Municipal Auditorium, Nashville, TN
- 26 November: Independence Arena, Charlotte, NC
- 28 November: Savvis Center, St. Louis, MO
- 30 November: Hofheinz Pavilion, Houston, TX
- 1 December: Convention Center, Dallas, TX
- 3 December: Ruby Skye, San Francisco, CA
- 8 December: State University Event Center Arena, San José, CA
- 9 December: The Aladdin Theater for the Performing Arts, Las Vegas, NV

The aftershows were the following:

- 17 November (am): The Metro, Chicago, IL
- 20 November (am): The Orbit, Grand Rapids, MI
- 23 November (am): Club 1150, Atlanta, GA
- 10 December (am): Studio 54, Las Vegas, NV

### **The band**

The new line-up of The NPG included: Rhonda Smith (trombone); Morris Hayes and Kip Blackshire (keyboards); John Blackwell (drums); Najee (saxophone, flute); Geneva (dancing, backing vocals).

New drummer John Blackwell has played with several well-known artists, including Patti LaBelle and Cameo. Najee is also noted, being a star in his own right in the easy-listening lite world. He has released several solo albums and has played with many different artists, including Chaka Khan.

## show

Continuing the trend from Prince's 1997–98 tours, the *Hit N Run* show focused on Prince's music, containing very little in the way of theatrics. The concerts were loose and entertaining affairs, full of energy and excellent musicianship. The stage was bare, except for a raised platform in the middle that was used as a dance floor. A black curtain served as a backdrop. There was a white screen in the rear, flashing various obtuse designs throughout the show.

Morris was positioned to stage left with Najee above on a platform slightly to the right of him. Kip was to the stage right, John Blackwell playing drums on a raised platform slightly to the left of him. Rhonda stood to the left of Prince, who was in the middle of the stage. Geneva was all over the place. When Prince had keyboards, he went over to Kip's setup and played there; he didn't have his own keyboard.

Prince readily gave the spotlight to his band, particularly Geneva, who was featured as a soloist on several songs. John also got a chance to prove his credentials with a drum solo. Taking on the mantle of Cat and Mayte, Geneva proved to be a limber dancer, contorting and gyrating to the music with equal parts lust and fun. She was featured in set-piece interpretations of some of the tour's signature songs.

The show was preceded by a pre-recorded intro containing samples from several Prince songs. It includes the question of "What am I gonna do?" from "Poom Poom," the "don't worry, I won't hurt you" intro from "1999," some strains from "My Name Is Prince," and ending with the countdown from "Live 4 Love." Prince sauntered onto the stage and a spotlight picked out John and the drums as he kicked off "Uptown" with his drum beat. Geneva played the part of the girl in Uptown who asks Prince if he is gay. "Uptown" jumped into "Controversy," which featured the same type of choreography as in the early '80s, starting with Prince, Geneva, and Kip with their backs to the audience. After a minute of "Controversy," they proceeded with slightly different versions of "Mutiny," "Cream," and "Little Red Corvette." The latter saw Geneva playing a stripper to Prince. They proceeded with a brief "I Wanna Be Your Lover" and a mostly instrumental segue on "Sexy Dancer."

"Housequake" was a showstopper with a great deal of audience interaction and solos by some of the band members. The tempo was slowed down somewhat as Prince took over Kip's keyboard for "The Ballad Of Dorothy Parker." Much like it has been performed since the *Sign O' The Times* days, "The Ballad Of Dorothy Parker" went into "Four" without interruption. "Four" featured an electric piano solo by Prince and a flute solo by Kip. The band continued with an instrumental bit from James Brown's "Talkin' Loud And Sayin' Nothing" while Prince was off-changing clothes. Following a short instrumental prelude, Prince was back playing guitar for a rousing "I Could Never Take The Place Of Your Man." He left the stage as Najee took over with a saxophone interlude that included snippets from George Benson's "Summertime."

Prince returned to the stage for a mini-set of ballads and slower numbers: "Do Me, Baby," "Scandalous," "Diamonds And Pearls," "The Beautiful Ones," and "Nothing Compares 2 U." He left the stage again, returning for a closing segment which focused on the *Purple Rain* era, launched by "Let's Go Crazy." "Take Me With You," "Raspberry Beret" were performed in much the same way as they have been since the *Love 4 One Another Charities* tour in 1997. In contrast, "Darling Nikki" was re-arranged, featuring a radically different drum beat, and much longer than the abbreviated version that was played on the 1998 tours. The performance of the song was suitably lascivious, with Geneva gyrating in a school uniform and her hair in ponytails.

"Darling Nikki" closed with the backwards message played on the *Purple Rain* album. Then came a very short (less than a minute) "When Doves Cry," which went into an instrumental rendering of "Computer Blue," starting with the "Father's Song" segment with Prince playing the melody on keyboard.

ly used as an introduction to "The One" (in the 1998 concerts). Now it functioned as an interlude and a musical backdrop for a few sung lines from "I Would Die 4 U" and "Baby, I'm A Star." Najee was again spotlighted on a slow and relaxing instrumental take on "God." Prince closed the main set with a lengthy "Purple Rain."

The encores varied in length, comprising three to six songs, chosen from "When Will We B Paid?", "She's Always In My Hair," "U Got The Look," "Kiss," "Gett Off," "Come On," and "Pop Life." Audience members were invited to dance onstage during the encores, usually on "Come On" but sometimes also on "Kiss" and "Gett Off." Sometimes as many as 40 people got onstage. Prince was very cordial with the fans and seemed to thoroughly enjoy himself, occasionally handing over the microphone to a fan who wanted to rap or sing along. It was the perfect way to end the informal and relaxed show.

## The set list

The focus of the *Hit N Run* show was on Prince's music. Songs from three Prince albums made up roughly half of the set: *Purple Rain*, *Sign O' The Times*, and *Diamonds And Pearls*. Only one post-*Diamonds And Pearls* song was played, "Come On" from *New Power Soul*, an NPG album, which means that no "♀" songs were played, obviously a conscious decision by Prince. Unlike most of his tours since 1995, the show was almost devoid of cover material.

The concerts normally lasted between 115 and 130 minutes, comprising around 30 songs. The Detroit concert was shortened (95 minutes) due to technical problems with Morris Hayes' keyboard.

A typical set list in the early part of the tour was the following: instrumental intro by Najee / pre-recorded tape intro / "Uptown" / "Controversy" / "Mutiny" / "Cream" / "Little Red Corvette" / "I Wanna Be Your Lover" / "Sexy Dancer" / "Housequake" / "The Ballad Of Dorothy Parker" – "Four" – "Talkin' Loud And Sayin' Nothing" (instrumental version) / "I Could Never Take The Place Of Your Man" – "Summertime" / "Do Me, Baby" / "Scandalous" / "Diamonds And Pearls" / "The Beautiful Ones" / "Nothing Compares 2 U" / "Let's Go Crazy" / "Take Me With You" / "Raspberry Beret" / "Darling Nikki" / "When Doves Cry" / "Computer Blue" (instrumental version) / "The One" intro – "I Would Die 4 U" – "Baby, I'm A Star" / "God" (instrumental version) / "Purple Rain" / "When Will We B Paid?" / "She's Always In My Hair" / "U Got The Look" / "Kiss" / "Gett Off" / "Come On."

The set list underwent very few revisions on the tour. In fact, the main set, from the pre-recorded intro (followed by "Uptown") until "Purple Rain," remained the same from beginning to the end of the tour. The instrumental intro by Najee was played in seven of the 20 shows (it was not played after Cincinnati, 20 November). An instrumental interlude preceding "I Could Never Take The Place Of Your Man" and another interlude following after "Nothing Compares 2 U" were added a few concerts into the tour, becoming permanent fixtures from then on.

The only part of the show that varied a great deal was the encore section. The first half of the tour featured a longer encore section, usually comprising five to seven songs. In the second half of the tour, the encores often consisted of three or four songs. "Come On," "Kiss," and "Gett Off" were played most frequently. "She's Always In My Hair," "U Got The Look," and "Pop Life" were played less regularly. Additionally, the Santana medley and "Come And Dance With Me," with Kip singing lead, made rare one-off appearances in the encore section. "When Will We B Paid?" was dropped after the five initial concerts.

Prince sometimes preceded "Let's Go Crazy" and/or "She's Always In My Hair" with guitar snatches from "Zannalee," Jimi Hendrix's "Voodoo Child (Slight Return)," and Hendrix's "Villanova Junction." A guitar riff from James Brown's "The Payback" (from *The Payback*, 1973) was occasionally inserted in "Come On" and "Pop Life." Bits from "My Name Is Prince" and "Days Of Wild" were added to "Kiss" once. The "Hola, Hola, Hola" chant was added to some songs a few times. Several further snippets and chants from



CITY	Worcester	Richmond	Fairfax	Philadelphia	Cleveland	Detroit	Chicago	Milwaukee
Instrumental intro	1	1	1	1		1	1	
DAT intro (pre-recorded)	2	2	2	2	1	2	2	1
Uptown	3	3	3	3	2	3	3	2
Controversy	4	4	4	4	3	4	4	3
Mutiny	5	5	5	5	4	5	5	4
Cream	6	6	6	6	5	6	6	5
Little Red Corvette	7	7	7	7	6	7	7	6
I Wanna Be Your Lover	8	8	8	8	7	8	8	7
Sexy Dancer	9	9	9	9	8	9	9	8
Housequake	10	10	10	10	9	10	10	9
The Ballad Of Dorothy Parker – Four	11	11	11	11	10	11	11	10
I Could Never Take The Place Of Your Man	12	12	12	12	11	12	12	11
Do Me, Baby	13	13	13	13	12	13	13	12
Scandalous	14	14	14	14	13	14	14	13
Diamonds And Pearls	15	15	15	15	14	15	15	14
The Beautiful Ones	16	16	16	16	15	16	16	15
Nothing Compares 2 U	17	17	17	17	16	17	17	16
Let's Go Crazy	18	18	18	18	17	18	18	17
Take Me With U	19	19	19	19	18	19	19	18
Raspberry Beret	20	20	20	20	19	20	20	19
Darling Nikki	21	21	21	21	20	21	21	20
When Doves Cry	22	22	22	22	21	22	22	21
Computer Blue	23	23	23	23	22	23	23	22
The One intro – I Would Die 4 U – Baby, I'm A Star	24	24	24	24	23	24	24	23
God (instrumental version)	25	25	25	25	24	25	25	24
Purple Rain	26	26	26	26	25	26	26	25
When Will We Be Paid?	27	27	27	27	26			
She's Always In My Hair	28	28	28	28	27		28	27
U Got The Look	29	29	29	29	28		29	28
Kiss	30	30	30	30	29		30(C)	29
Gett Off	31	31	31	31	30(A)		31	30
Come On		32		32	31(B)		27	26
Pop Life							32	31
Santana medley		32						
Come And Dance With Me					33			
Musical backing for raps/chants								

#### NOTES:

(A) With excerpts of "Give Up The Funk (Tear The Roof Off The Sucker)," "Push It Up," and "Atomic Dog."

(B) With excerpts of "La-Di-Da-Di," "Don't Stop, Get It, Get It," and "Push It Up."

(C) With excerpts of "Days Of Wild" and "My Name Is Prince."

(D) With excerpts of "The Show," "Tom's Diner," "La-Di-Da-Di," and "Hola, Hola, Hola."

(E) With excerpts of "Push It Up" and "The Show."

(F) With excerpts of "La-Di-Da-Di."

"The Show" and "La-Di-Da-Di" are Doug E. Fresh songs.

"Don't Stop, Get It, Get It" is a cheerleading chant.

"Tom's Diner" written by Suzanne Vega

"Atomic Dog": George Clinton, *Computer Games*, 1982.

"Give Up The Funk (Tear The Roof Off The Sucker)": Parliament, *Mothership Connection*, 1976.

### The guest appearances and afterparties

#### 7 NOVEMBER: WORCESTER

There was no official afterparty.

#### 8 NOVEMBER: RICHMOND

An afterparty was held at Cafine's, a dance club in downtown Richmond. The cover charge was \$20, which was the same for all afterparties on the tour. The entire band minus Prince showed up at about 1:15 am. It is uncertain whether Prince attended at all.

#### 10 NOVEMBER: FAIRFAX

The afterparty was held at 2K9 in Washington DC. Prince attended, spending most of the time in a separate room with members of Outkast and tennis player Serena Williams. He then left for a private gathering at the House of Secrets.

#### 11 NOVEMBER: PHILADELPHIA

Some members of Boyz II Men guested onstage during the encores. The afterparty was at Brave New World.

#### 12 NOVEMBER: CLEVELAND

Doug E. Fresh and George Clinton guested during the encores.

cores. The afterparty was held at Wish. The NPG minus Rhonda Smith showed up at about 12:30 am. Prince arrived an hour later but he didn't stay very long. Morris Hayes was interviewed by Jane Scott from *Cleveland Plain Dealer*.

#### 14 NOVEMBER: DETROIT

The afterparty took place at Pure, a Detroit club. Prince stayed for an hour and a half in a VIP area. The cover charge was \$20 at the door and \$50 to get into the VIP area.

#### 16 NOVEMBER: CHICAGO

An aftershow was played at the Metro – see special report.

#### 18 NOVEMBER: MILWAUKEE

Prince introduced The Time's set at the Funk Festival 2000 show at the US Cellular Center in downtown Milwaukee prior to his concert at the Auditorium. Morris Day and Jerome Benton returned the favour by guesting on "Kiss" during Prince's concert. Tom Tom Club hosted the afterparty. Prince remained secluded in a pool vestibule. Day and Benton were in attendance. Some new Prince songs were aired over the PA.

#### 19 NOVEMBER: GRAND RAPIDS

Doug E. Fresh and George Clinton guested during the encores.

Grand Rapids	Cincinnati	Atlanta	Memphis	Nashville	Charlotte	St. Louis	Houston	Dallas	San Francisco	San José	Las Vegas
1											
1	2	1	1	1	1	1	1	1	1	1	1
2	3	2	2	2	2	2	2	2	2	2	2
3	4	3	3	3	3	3	3	3	3	3	3
4	5	4	4	4	4	4	4	4	4	4	4
5	6	5	5	5	5	5	5	5	5	5	5
6	7	6	6	6	6	6	6	6	6	6	6
7	8	7	7	7	7	7	7	7	7	7	7
8	9	8	8	8	8	8	8	8	8	8	8
9	10	9	9	9	9	9	9	9	9	9	9
10	11	10	10	10	10	10	10	10	10	10	10
11	12	11	11	11	11	11	11	11	11	11	11
12	13	12	12	12	12	12	12	12	12	12	12
13	14	13	13	13	13	13	13	13	13	13	13
14	15	14	14	14	14	14	14	14	14	14	14
15	16	15	15	15	15	15	15	15	15	15	15
16	17	16	16	16	16	16	16	16	16	16	16
17	18	17	17	17	17	17	17	17	17	17	17
18	19	18	18	18	18	18	18	18	18	18	18
19	20	19	19	19	19	19	19	19	19	19	19
20	21	20	20	20	20	20	20	20	20	20	20
21	22	21	21	21	21	21	21	21	21	21	21
22	23	22	22	22	22	22	22	22	22	22	22
23	24	23	23	23	23	23	23	23	23	23	23
24	25	24	24	24	24	24	24	24	24	24	24
25	26	25	25	25	25	25	25	25	25	25	25
								26			
29	28		26	26	28	28	27	27	27	27	27
30	29		27	27	29	29	28	28	28	28	28
26	27	27	28	28	27	27			26	26	
27		26		29				26		29	
31											
28(D)				26(E)		26(F)					

cores. There was an aftershow concert at The Orbit Room in Grand Rapids – see special report.

#### 20 NOVEMBER: CINCINNATI

We have no information about a possible afterparty.

#### 22 NOVEMBER: ATLANTA

The third aftershow concert of the tour took place at 1150 in Atlanta – see special report.

#### 24 NOVEMBER: MEMPHIS

The afterparty was held at Club Mardi Gras. Prince stayed in the VIP lounge, unseen by the fans.

#### 25 NOVEMBER: NASHVILLE

Afterparty at Outer Limits.

#### 26 NOVEMBER: CHARLOTTE

Doug E. Fresh guested onstage during the encores. The afterparty was at Mythos.

#### 28 NOVEMBER: ST. LOUIS

Doug E. Fresh guested once again during the encores. The

afterparty was at a club called Chaos.

#### 30 NOVEMBER: HOUSTON

The afterparty was held at Spy. Many felt it was a huge disappointment, with security being out of hand. After awhile, all fans were ushered out of the club, only the club staff and Prince and his band members remaining inside.

#### 1 DECEMBER: DALLAS

The afterparty at the Gypsy Tea Room was cancelled due to permit problems.

#### 3 DECEMBER: SAN FRANCISCO

We have no information about a possible afterparty.

#### 8 DECEMBER: SAN JOSÉ

The concert was filmed by a professional camera team. We have no information about a possible afterparty.

#### 9 DECEMBER: LAS VEGAS

An aftershow concert was played at Studio 54, Las Vegas – see special report.



## The aftershows

### 17 NOVEMBER 2000 (AM): THE METRO, CHICAGO

The aftershow at the Metro, a few blocks away from the Riviera, was announced on Chicago radio stations. The marquee at the Metro simply read "Late Hit." Fans began lining up at 8:45 pm, before the Riviera show had even started. They were let in at 12:15 am. The entry fee was \$20.

At around 1:45 am, members from Macy Gray's band entered the stage, followed by Gray, Common, and finally, Prince. Gray had performed earlier in the evening at the Aragon Ballroom. Prince opened the concert with some lines from Jimi Hendrix's "Voodoo Child (Slight Return)," then proceeded to lead Gray's band through two funk jams. Gray went into "Sexy MF," which turned into a call-and-response with the audience chanting the chorus. This was followed by snippets from "When Doves Cry" and Sly and The Family Stone's "I Want To Take You Higher," before Common took over with some freestyling and lyrics from "If I Was Your Girlfriend" and "Sexy MF." "Oh, yeah, we aren't supposed to curse but this night is special," said Gray before going into a chant of "D.M.S.R." followed by a bit more of "Sexy MF." Then Gray and Common shared the lead vocal on a bit of Family Stand's "Ghetto Heaven." Gray was joined by Prince on "Forever In My Life" as NPG members began to trickle onto the stage, working into a jam that led into parts of "The Bird" and a gospel-style jam with Prince at the keyboards. They continued with Common's "The Light," which had Kip Blackshire singing lead while Common rapped. Prince mentioned that "The Light" was one of his favourite songs at the moment. There was a great deal of improvisation. At one point, Gray and Prince sat down in front of the drum set, with Gray just singing "baby, baby, baby..." over and over again, before commenting, "Well, this was Prince's idea!"

During a brief intermission, a comedian came onstage to read a poem about his love for a crackhead girl. The musicians returned and John Blackwell launched into a drum solo. Another extended jam touched on Sly and The Family Stone's "Sing A Simple Song" before Gray sang her own "I Try." Backed by an instrumental take on Bob Marley's "No Woman, No Cry," Gray threw in lyrics from "Take Me With U," "Anotherloverholenyohead," "Adore," and "The Light," before turning the stage over to Prince and The NPG. They went into "The Ride." Prince became so preoccupied with his guitar work that he didn't notice that someone threw a bra near the microphone stand. "Who threw they mama's bra on the stage?",

he asked as he kicked the bra offstage. The show wrapped up with the Santana medley, which saw Prince moving from guitar to keyboards and then to cowbell, finally leaving the guitar on the stage resonating with the last note as he walked off. The set lasted around 100 minutes, ending at 3:20 am.

### 20 NOVEMBER 2000 (AM): THE ORBIT, GRAND RAPIDS

Prince followed up the Van Andel Arena show with an aftershow performance at the small Orbit club in Grand Rapids. Not more than a couple of hundred fans braved a snowstorm to attend the concert.

Prince kicked off the set at about 1:40 am. He was joined by Doug E. Fresh, who took the lead by rapping and chanting as The NPG provided a funky musical basis. At one point during the 25-minute jam, Prince let a unknown guitarist play his guitar, and he tried to get the band through a reggae number. "If I Was Your Girlfriend" was the first Prince number. It evolved into another jam with rapping by Fresh and Kip Blackshire. Then came "Gett Off (Houstyle)," incorporating instrumental snippets of "Johnny," before they had to stop as police showed up (Michigan bars must close at 2:00 am). The 45-minute set ended at 2:20 am.

### 23 NOVEMBER 2000 (AM): CLUB 1150, ATLANTA

The Atlanta aftershow was announced after The Tabernacle concert and flyers with direction instructions were handed out to make sure fans could find the new Club 1150. Admission was \$20. The crowd included Dallas Austin, Jermaine Dupree, Da Brat, Chuck D. and Professor Griff from Public Enemy, P-Funk member Mallia Franklin, and Li'l G from Silk.

At around 1:55 am, Prince took the stage to much applause and screaming. He walked out to the microphone and proceeded to ask the audience if they knew the true meaning of Thanksgiving. He pulled up three or four people from the audience and let them explain what they thought it meant. The first girl said, "We Stole it from the Indians. We stole the land from the Indians! We stole the land from the Indians and we celebrate stealing the land from the Indians for Thanksgiving!" Prince said, "I didn't steal anything from anybody! I wasn't around back then." Another guy said Thanksgiving was to appreciate all the food that we stuff our face with on the holiday. He began dancing wildly and Prince joked, "He's thankful for the bartender." Prince's bodyguard politely escorted him offstage. A black guy claimed that "Thanksgiving is a

## R U READ4?

THIS REVIEW IS WRITTEN FROM THE POINT OF VIEW OF SOMEONE who has attended many Prince shows – from Paisley Park to huge arenas; from TV appearances to aftershows; from front row to nosebleeds – on this tour I went to one of the first dates (Fairfax) and to the last date (Las Vegas). How were they? Read on...

### Impressions

I left both shows with a big smile. What more can you ask for? Well, a kickin' aftershow, which I got in Vegas, so no complaints there. Ranked against past tours? I really like the energy and new versions of songs. I think Prince is in a better mood than say, *Jam Of The Year*, and is excited to play for us. This is a good sign for things to come.

Truthfully, if I never hear "Kiss" or "Little Red Corvette" again – no lost sleep. That said, experiencing a great song *live* is always going to be a worthwhile experience, no matter how often it is repeated. Yes, I'd prefer an all new/unreleased/never-played-before set, like many of the faithful. I know fully well, though, that there will be drunks screaming in the back for "Purple Rain" if he doesn't play it one more time.

half and then a run-through of the hits in the second half, with a killer encore. Still, for the purposes of this tour (generating good word of mouth for a mega-tour next year) the format is perfect. It left you wanting *more*.

### Band and audiences

I saw the "new" drummer, John Blackwell, on tour with Patti Labelle last year and have been raving about him ever since – glad he's joined the club. My only complaint musician-wise would be Kip Blackshire. His voice, I know, is the latest fashion, but it just doesn't jibe well with the Prince sound to me. I'd rather have a deep-voiced female to partner with our man. Kip is talented but just not a good fit in my opinion.

I know many dislike Geneva, but I think she adds a new flavour and certainly has hard shoes to fill. Of any past dancers, she is most like Cat, in not just looks, but also style. I noticed Prince is not satisfied with just her onstage and invited local professional dancers to join him on this tour as well (Kamilah in Philadelphia and Fairfax are just two examples) that are "planted" in the crowd. I can't speculate how much he did this in previous tours, but I find it interesting that he always has a back-up on standby and someone for the crowd to cheer for during the "-----".

conspiracy by the white man to make more money."

After a couple of more fans had their chance, Prince asked rhetorically, "Do you think Indians celebrate Thanksgiving?" He then explained that he celebrates no holidays or birthdays, and he mentioned something about believing in God and living forever. A few moments later, Prince kicked off "The Ride." Then came "When You Were Mine." Prince went through the first verse and then let the audience sing it. He joked some about radio formats and how some people would say that "When You Were Mine" had a "country" feel to it. Next he went into a funky guitar riff and walked to the side of the stage as Chuck D. from Public Enemy came out to take over on "Fight The Power." At the end of the song, Chuck brought up Public Enemy's Professor Griff, who started spewing about how Thanksgiving was a conspiracy with the words "fuck that shit!" Prince seemed somewhat upset at this and walked off the stage. The band continued jamming for a bit, with Najee playing a flute solo, before Prince returned onstage. He began playing keyboards, starting with a little of Stevie Wonder's "Higher Ground" and "Maybe Your Baby," before moving on to the classic "Superstition" riff. For the next song, Rufus' "Tell Me Something Good," Prince was joined by Li'l G and Mallia Franklin. Li'l G picked up Prince's guitar. After having some problems getting it turned on, he did very well, causing Prince to comment, "Who knew he could play?" He closed the set with the Santana medley.

After a 10-minute pause, the musicians returned to the stage. John Blackwell took the lead as they launched into a lengthy take on "She's Always In My Hair." At one point, Prince led the crowd in a chant from The Outkast's "Bullets Over Baghdad." He closed the show with "Kiss," dancing throughout the song with a girl brought onstage from the audience. He left his guitar on the stage, letting it create feedback as he walked off the stage. The sound was so loud that the floor was vibrating. The concert was over at 3:25 am.

#### 10 DECEMBER 2000 (AM): STUDIO 54, LAS VEGAS

Prince concluded the *Hit N Run* tour with an aftershow at the 1,100-seat Studio 54 in the MGM Grand complex in Las Vegas, where he had played twice in 1999. The concert was announced at the end of the Aladdin Theater concert. Admission was \$20. Not everyone was able to get in because the club was almost full with regular club-goers people who didn't even know that Prince was going to play. Celebrities in attendance included N'Sync mem-

bers and David Cassidy.

At 2:40 am, Prince came out joined by Kirk Johnson on the drums, Larry Graham on bass, and Kip Blackshire and Morris Hayes on keyboards. Prince, eating celery sticks, picked up his guitar to the shouts of the hot and sweaty crowd and started to play a slowed-down rendition of Sly and The Family Stone's "Thank You (Falletinme Be Mice Elf Agin)." Prince handled the lead vocal and Graham sang backup. "This song is not about a car," was Graham's introduction to "Everyday People" (which has been used in a car commercial), during which Prince concentrated on his guitar playing. "The Ride" was next. Prince made sure to repeat the lyrics slowly and clearly, so everyone would know that "if you like to be alone, I like to watch..." and "if you like it real slow, I got days" which drew whistles from the females in the crowd. "The Jam" followed, with all the musicians taking a solo.

Graham left the stage after "The Jam." John Blackwell took over behind the drums as Kirk moved over to congas. Prince took the lead for a much slowed-down, vaguely jazzy take on "She's Always In My Hair." It was performed by Prince, John, and Morris Hayes, who played the bass part on the organ. There was a break in the action before Sheila E. and Rhonda Smith joined them. As Sheila's percussion set was being set up, John proceeded to play a drum solo just for Sheila. Kirk ceremoniously fanned John in tribute. They started a funky James Brown-flavoured jam, which incorporated snatches from "Mother Popcorn." Sometime during the jam, Prince offered Sheila a sip of what he was drinking, mouthing "Coke," but she politely refused. Sheila was full of joy and laughter, and she and Prince kept hugging and laughing throughout. Next up was the Santana medley, with Najee playing flute from the outset and saxophone towards the end. Sheila then left the stage, but John brought her back onstage, bowing in worship. Prince ripped into a guitar-heavy version of "U Got the Look." He changed to the bass for the next number, "Kiss." Geneva sang along with Prince and rapper DVS, who some mistook to be Eminem, joined them to deliver a rap. Sheila also returned to the stage. Kip Blackshire took the lead for "Come And Dance With Me," after which Prince said, "Thank you Vegas, good night," only to return minutes later to close the show with "Gett Off." The concert ended at 3:50 am.

Photos by Jürg Wunderlin, Frederic Heller, Sina, and Richard Dower.  
Thanks to Derek Kelly, Jill Primous, and Kathy Jentz.

As for the audiences, it was a shock when Prince in Vegas asked everyone who was a first-time attendee at one of his shows to raise their hands – almost one third did so! I would have estimated less than five per cent. I guess I should not have been so shocked as at the Fairfax show I personally knew several "virgins" in the audience. Looks like playing his hits is a smart strategy after all.

At each show when Prince asked the current concert-goers if he came back to the "big place" next year to bring one new person along, I couldn't help but groan inside, "Honey, it's already hard to get good tickets! What are you trying to do – give me an ulcer!"

#### Evolution

From the Fairfax show to Vegas, there was a *lot* less Najee in evidence. For example, the opening in Fairfax featured Najee strolling from the back of the crowd and holding one note until he reached the stage. This was impressive but seemed anti-climactic when show then started. In Vegas, no Najee stroll, just a countdown and "boom" – band on stage and show started! This was much more dramatic and fun to watch. Also Najee was given fewer solos at the Vegas show. Najee did not attend the afterparty in Washington DC (Fairfax) nor was he at the aftershow in Vegas. At

both shows Prince stated he hoped Najee would join him on the "big tour."

In Vegas, Prince's voice hit all the high notes perfectly, though he had trouble with the extended screams (for example "Darling Nikki"). Interestingly, this was the opposite problem from the Fairfax show. Not sure if this was due to tour length or just differences in health, weather, dinner menu, etc.

One great improvement in the tour by the last show was the elimination of "When Will We Be Paid?" This song is just downright a mood-killer. It is slow and laboured, and just plain boring. This was the point in Fairfax most chose to socialize with a neighbour or go to the restroom. Prince's political speech in Fairfax prefacing this song was geared to black sports figures and went over mildly well with the crowd. The subject was just not welcome in a town with two failing sports franchises and having just paid Prince some serious cash to attend this event.

He could have gone far more political and hardcore in Fairfax/DC and gotten across some serious points, but failed to do so. Thankfully, by Vegas the song and the speech (which changed from city to city) had been dropped. In fact, by the time he got to Vegas, his only spoken words beyond one sentence was his reference to the recent Presidential election, which was very well received.





The dancing during "Darling Nikki" got much dirtier and fun in Vegas. Overall, though, I'd say Prince danced a lot more in Fairfax, ran up the ramps and back-forth much more, and seemed to have more energy. I attribute this to his not planning to play an aftershow in Fairfax, whereas in Vegas he had another two-hour show to go. As a matter of fact, in Vegas he seemed very anxious to end the show and go to Studio 54, yelling enthusiastically "see you at 54!" on his exit. He was called back for two encores and asked the crowd were they satisfied. He got back a resounding "no!" in Vegas, while in Fairfax he got a nice "yes." He seemed shocked by the Vegas answer and then gave a big grin and played on just one more song, ending it with, "Now are you satisfied? Don't want anyone saying I did not satisfy them" as he laughed and left for the third time.

### Rumours

Wild rumours about the after-event were spread in both cities. People, please do not listen to others' "Insaneness" – many missed out on the aftershow in Vegas due to this. The rumour mill spread that it was only a party (not a show) and would cost \$100+ to get in. This was unconfirmed and when I spoke to both Larry Graham and the Studio 54 manager in advance, they both had the correct facts and I tried to pass them on to anyone I saw pre-concert. I wish peeps would stop stirring up shit. If you don't know the facts, shut up!

In Fairfax, it was the opposite rumour, that there would be a show, when clearly it was just a party planned at Club 2K9. Many spent the evening smashed-up against an empty, small stage at the club, while Prince and gang showed up for 20 minutes and went on for a private gathering at the House of Secrets. The crowd at

2K9 was surly and just got downright ugly. How bad was it will not see me at another afterparty again. If it is not a cool aftershow – forget it, it's just not worth the stress and lost:

One funny note I did not see in other reports of this sh Vegas during the audience dance jam, a guy in a red suit g corted off by Aaron for getting too touchy with Geneva. Firs I'd seen that! Aaron gave him a few sharp words as well. W guess this guy thought the risk was worth it – don't expect him at any future shows.

### Final thoughts

I've heard and read many complaints about late start However, Fairfax and Vegas went pretty smoothly. I just w note that at showtime I was in my seat and at Fairfax two of the place was empty! Every 15 minutes or so, Aaron, come out, check the crowd and report on his phone. seemed anxious to start and get going, but no one was Same deal in Vegas, though the 9:00 pm start time and earl et voucher pick-up helped and most people were seated b letting the show start right then. And Prince apologized f lateness! So should he start the show on time with mostly seats or should he wait on the late-comers? Tough decision

Similarly, the voucher ticket policy is a tough call. Many complaints on this one. It did cause me a bit of inconvenie well - but in the end I'd rather have the faithful get a cha those greats seats and cost myself a few hours of anxiety have scalpers grab everything up as in the past. Off to my box now... So Europe, R U ready for the next leg?

By Kath

## PURPLE MEDLEY

I WILL NEVER FORGET THE FIRST TIME I SAW PRINCE LIVE in concert. It was June 15th, 1992, at Earl's Court in London, England. I had just graduated from high school the week before and my parents had given me the trip and show tickets for the full run of scheduled dates as a gift. London was enthralled with Prince's visit and presence, and over 140,000 people attended those eight concerts.

I was completely blown away by the spectacle and sheer size of it all. The New Power Generation was super-tight, and despite the heavy choreography the shows were still open to bursts of spontaneity. I especially remember "Dr. Feelgood" being played the first night, Monie Love and Troy Beyer guesting onstage during "Gett Off" and "Sexy MF," respectively, and the absolutely incredible live performances of "Bambi" that followed in subsequent shows – it remains my all-time favourite live song. It was a truly powerful experience that I will never forget.

### Mixed feelings

Since that night I have been lucky enough to witness Prince live in concert over 30 times. From the *Act I* tour to gigs at Paisley Park, and from Moline, Illinois, to Worcester, Massachusetts, I have logged thousands of miles to see the musician I admire so much. Despite the identity crisis and quirkiness with his "friends" over the past few years one thing had not suffered – the quality of his live performances. People who had never attended a Prince concert before would tell me afterwards that it was well worth every penny.

To be perfectly honest I have been a bit disappointed in Prince over the past couple of years. While I can empathize with his desire to be free of contracts and respect his wish to own his master recordings, it has seemed as if his ego has caused the overall quality of his recent recorded work to suffer. Regardless, I was as excited as everyone else when I heard about the upcoming *Hit*

the 12,000-capacity Cleveland State University's Convocation Center on November 12th.

To my surprise, for the first time in my Prince concert career I had mixed feelings about the event. Don't get me – the show had its strong points. Chief among them was t that it felt as if the audience was experiencing a *Prince* concert for the first time in many years. It was "23 positions in a one stand" and not "23 scriptures." What choreography there w pretty sexually suggestive, especially during "Darling Nikki." S didn't say "bullshit" during "Housequake," but you have Prince some credit. The preaching was kept to a minimum when he did wax philosophical it wasn't to the point of iation. In fact, his speech during the opening groove of "Wh We B Paid?", where he spoke about how difficult it was for get played on the radio nowadays, was interesting and a kind of funny.

For such a recently formed line-up, The NPG was sho tight. John Blackwell is a much-needed and welcome addition to the drums; in fact, I found myself watching him more at time Prince (he *almost* makes you forget about Michael Bland) also nice to see Rhonda Smith back on the bass.

At times, I felt as if I was witnessing a Prince concert from the 1980s: stripped-down, raw, where the music was more important than the theatrics. Unlike others, however, I was not totally pointed with the "greatest hits" aspect of the show. Don't get me wrong: it would have been great to hear a couple more tunes from the post-1992 period and *Rave Un2 The Joy Fantastic*. After all, does he expect to attract a new audience when he does any of the new material?

Musically, the new arrangements of old classics sound prisingly fresh and not as "busy" as in previous outings. Prince's guitar playing has never sounded better, and he played the Stratocaster with reckless abandon. It was absolutely fantastic to hear favourites such as "Controversy," "Mutiny," "The Big Ones," "Housequake," and especially "Darling Nikki," live fo

## Rushing

My only real complaint is the fact that the entire show seemed as if it was one long ("purple") medley, almost to the point that it seemed like Prince was rushing through the show. Literally, the music did not stop from the time Prince took the stage to the opening chords of "Uptown" to the closing "Come On." It was almost too well rehearsed and the spontaneity was sorely lacking until the relatively short finale of "Kiss" and "Come On" (with special guests George Clinton and Doug E. Fresh to spice some things up a bit). Not that this is necessarily a bad thing, but playing a verse and a chorus of a song then launching into the next track became annoying after awhile. This was especially the case during "When Doves Cry" – the band kicked into an incredibly funky instrumental groove, and then went on to the next song without Prince singing a lick! Talk about frustrating.

I also second the opinion of many others on the Internet and

elsewhere who think that Najee, despite his obvious talent, is emphasized way too much during the show (after all, Prince never turned over entire portions of a performance to Sheila E.). Geneva, for her part, seemed to serve no other purpose than being visual eye-candy. For a concert so low on theatrics she really isn't needed.

Afterwards I was surprised to find out that I was not the only one who felt this way. Perhaps this show is too small for such a large venue; the general feeling seems to be that it plays much better in a nightclub-like setting. Indeed, the stage appeared too small for such a large arena. Still, I'm holding out hope that this run of shows is just a warm-up and the planned 2001 tour will be a mixture of old and new. A full-fledged, theatrical tour à la *Lovesexy* or *Sign O' The Times*, coupled with a strong new album could very well resurrect Prince's career.

By Harold Lewis.

## ON AND OFF

As "PURPLE RAIN" WAS BEING PLAYED, I WAS TRYING TO DECIDE if this was the best concert I had ever been to in my life. It may have been better than the 1998 *Newpower Soul Festival* show in Detroit. Then the concert ended. And I was disappointed.

### The return of Prince

There was no doubt about this show – it was the return of Prince. Everybody in the State Theatre knew it. Not the *Diamonds And Pearls* or *Purple Rain* Prince, with his huge venues and immense popularity. This was the return of the "Uptown"/"Controversy" Prince, playing small venues with a simple Stratocaster guitar, an immense amount of energy and an infectious personality capable of causing a crowd to lose itself in his presence. Ironically, this flashback of a Prince started the show with the appropriate songs.

By the time we entered the theatre, following a wait in the Will-Call line for the tickets, it was approximately 9:17 and Prince was halfway through a searing "Uptown." "Controversy" saw him ripping a newspaper article (presumably of himself, but I was not able to read its headline). The "Uptown"–"Controversy"–"MUtility"–"Cream" jam was incredible – full versions of all the songs were a great delight. The brown Stratocaster he played and the club environment really made us feel like we were at an early-80s club date. The State Theatre seats only 3000 people, and the main floor is only around 30 rows deep, with the back-centre portion of the floor being taken up by a bar.

The choreography of the show stayed with the Prince theme, with some of the most sexually explicit dancing at a Prince show since Cat was a member of the band. "Little Red Corvette" and "Darling Nikki" seemed to be the most interesting choreography of the show, with Geneva playing a stripper to Prince in the former, and playing a schoolgirl in the latter. Despite the stripped-down stage appearance, Geneva added a certain air of raw sexuality to the dance numbers and of sophistication to the slower numbers, to which she danced ballet.

Prince's strategy of keeping similarly-themed songs together seemed to backfire somewhat when he played four slow songs consecutively. The crowd enjoyed the numbers, but their enthusiasm seemed to fall into a lull for some time. Following "Nothing Compares 2 U," the band left the stage and a strange instrumental jam came out over the loudspeakers. It had some interesting sound effects and drum programming – it would be very interesting if Prince used that as the background for a full song. The music was very experimental.

Surprisingly, another highlight was "Take Me With U"/"Raspberry Beret." Instead of singing "Raspberry Beret" as he has for the last four years, he allowed the audience to sing the entire first verse and chorus, and he only sang backup vocals during the chorus.

### Musicians

Najee was very well received, and I personally loved his sax solos and thought he added a lot to the backing band. When he played the sax, we were reminded of Maceo Parker – adding funky links to the backing band and funkering up the show himself. But, the alto-sax seemed too smooth for the energy in the room. The NPG was certainly in its most effective incarnation since 1995, with John Blackwell leading the way on drums. His technical ability was not compromised by his showboating, which added a great deal to the excitement of the concert.

The crowd barely heard a word from Kip Blackshire, who had only one short vocal portion. For this concert, he was relegated to playing background keys. Rhonda Smith was incredible as usual, although she was not highlighted by Prince as much as Larry Graham has been in recent years.

Morris Hayes has been a staple in the NPG for years and he was (as always) great to listen to. Worth noting is that Morris' sampling computer broke down early in the show, but as Prince noted on NPGonlineLTD, "He covered well." In fact, it may have added to the show, with the only sample played during the concert was a brief one of the chorus of "When Doves Cry."

### Speeches

"Purple Rain" was another highlight of the show, being the first time I've seen the full version live. Prince changed the lyrics to the final verse a little – with the theme of the song being altered to reflect the controversy over the US Presidential election. His message was that the US has a major problem choosing a leader, "You say you want a leader, but you can't seem to make up your mind. You better open up the bible and let love guide you to the Purple Rain." That line was very well received by members of the audience.

Prince then went into a speech/gospel song, backed by blues chords. He said, "They have a problem in Washington! The reason that they have a problem in Washington is cause they have a problem in Watts! They have a problem in Miami Beach! The reason they have a problem in Miami Beach is because they have a problem in the Bronx!"

He also said, "Go see *Bamboozled!* Four times! Stevie Wonder said 'We are a Misrepresented People' [a reference to the song "Misrepresented People" on the soundtrack], and we are!" He also said, "...the Bible says not to have a man as your leader. It says 'Do not put faith in nobles.' When you vote, you have to pull the lever for God first. He's the only one who can save us now." Overall, the speech was much more well-received than the abstract and Jehovah's Witness-oriented speech before "The Cross" during the 1998 *Newpower Soul Festival* concert in Detroit. The audience cheered loudly when he spoke about being a divided nation and having to put faith in God.





### Something off

Following the final chorus, Prince thanked the audience for coming and left the stage with the band. The audience cheered for four to five minutes before the stage lights went on and they announced the official afterparty. The general feeling is that the concert was cut far too short. It felt as if something went wrong with the show and he couldn't go on for some reason.

Everyone that I spoke with felt unfulfilled by the end, despite a great set. We were disappointed, considering how he kept calling Detroit his "second home" and considering how quickly the concert sold out – we felt we deserved better than a shortened set.

Although this concert was a lot of fun, in retrospect it felt as if something was off about it. Prince didn't seem as excited to speak with the audience. Additionally, he disappeared off the stage during "When Doves Cry" and "Computer Blue," apparently talking to people backstage (since there was no costume change). We also noticed that a stagehand came out to speak with Morris

partway through the show, while he was playing, likely to discuss the problems with his computer. In fact, these apparent problems were not the reason for the short set. The State Theatre has an early curfew of eleven o'clock and Prince was forced to leave the stage immediately before that. It was unfortunate that the concert was scheduled for nine o'clock, rather than starting it one hour earlier and allowing Prince and the audience more time to enjoy their time together.

When the show was on, it was definitely on. The audience was fantastic, and I could swear I saw some plaster falling from the ceiling at one point – granted, it may have been a wrapper thrown from the balcony, but let me have my illusions! The show had a small-club atmosphere and was very stripped down – the stage held only the band, Geneva and a couple of tri-colour lights. Nonetheless, for our \$100 per ticket, and the crowd's energy, those in attendance deserved the full concert.

By Eric Benchimol.

The collage includes several ticket stubs and promotional items:

- RS1203**: GENADM G5 15 ADULT \$100.00. Section/Aisle Row/Box Seat. GENERAL ADMISSION 100.00. TICKET & VALID WRISTBAND PRINCE REQUIRED FOR ENTRY RUBY SKYE 420 MASON-SF/21 & OVER SUN DEC 3 2000 8:00 PM
- UM1108**: ORCH E C 501 ADULT \$65.35. Section/Aisle Row/Box Seat. ORCHESTRA LEFT 65.35. NPGONLINE LTD. COM PRES. PRINCE HIT N' RUN TOUR 2000 NO CAMERAS/NO RECORDERS RICHMOND LANDMARK THEATER WED NOV 8, 2000 8PM
- GM110E**: GMU 85.00. Section/Aisle Row/Box Seat. PRICE INCL SURFACE PRKG NPGONLINE LTD. COM PRES. PRINCE HIT N' RUN TOUR 2000 FRI NOV 10, 2000 8:00PM
- FL 1 J 5 A 66.5**: FLOOR SEC 1 FC=6.0. PRINCE HIT N' RUN TOUR 2000 VAN ANDEL ARENA SUN NOV 19, 2000 8:00PM
- VA1119**: FL 1 J 5 A 66.5. FLOOR SEC 1 FC=6.0. PRINCE HIT N' RUN TOUR 2000 VAN ANDEL ARENA SUN NOV 19, 2000 8:00PM
- M1110E**: PATRIOT CENTER - GMU 65.00. PRICE INCL SURFACE PRKG 6.50. NPGONLINE LTD. COM PRES. PRINCE HIT N' RUN TOUR 2000 FRI NOV 10, 2000 8:00PM
- FL 1 J 5 A 66.5**: FLOOR SEC 1 FC=6.0. PRINCE HIT N' RUN TOUR 2000 VAN ANDEL ARENA SUN NOV 19, 2000 8:00PM
- WEX1118 AA**: AA 15 3 A 66.50. Section/Aisle Row/Box Seat. PRINCE HIT N' RUN TOUR 2000 MILWAUKEE AUDITORIUM 500 W. KILBOURN-MILW SAT NOV 18 2000 8:00 PM
- GEN 1189**: GEN ADM 1189 \$65.00. Section/Aisle Row/Box Seat. PRINCE Hit & Run Tour 2000 Palladium - Worcester All Ages - 7:00PM Doors Tue Nov 07, 2000 8:00PM
- FL 1 J 5 A 66.5**: FLOOR SEC 1 FC=6.0. PRINCE HIT N' RUN TOUR 2000 VAN ANDEL ARENA SUN NOV 19, 2000 8:00PM
- PHI**: REG NPGONLINE LTD. COM presents PRINCE Hit n' Run Tour 2000 Sat Nov 11, 2000 8:00PM Amphitheatre I C 61 5 50.00
- Academy of Music**: SAN JOSE STATE UNIV. EVENT CENTER ARENA NPGONLINE LTD. COM PRINCE HIT N' RUN TOUR 2000 Fri Dec 08 2000 8:00 PM
- Van Andel Arena**: SAN JOSE STATE UNIV. EVENT CENTER ARENA NPGONLINE LTD. COM PRINCE HIT N' RUN TOUR 2000 Fri Dec 08 2000 8:00 PM
- Tom + Tom Club**: SAN JOSE STATE UNIV. EVENT CENTER ARENA NPGONLINE LTD. COM PRINCE HIT N' RUN TOUR 2000 Fri Dec 08 2000 8:00 PM

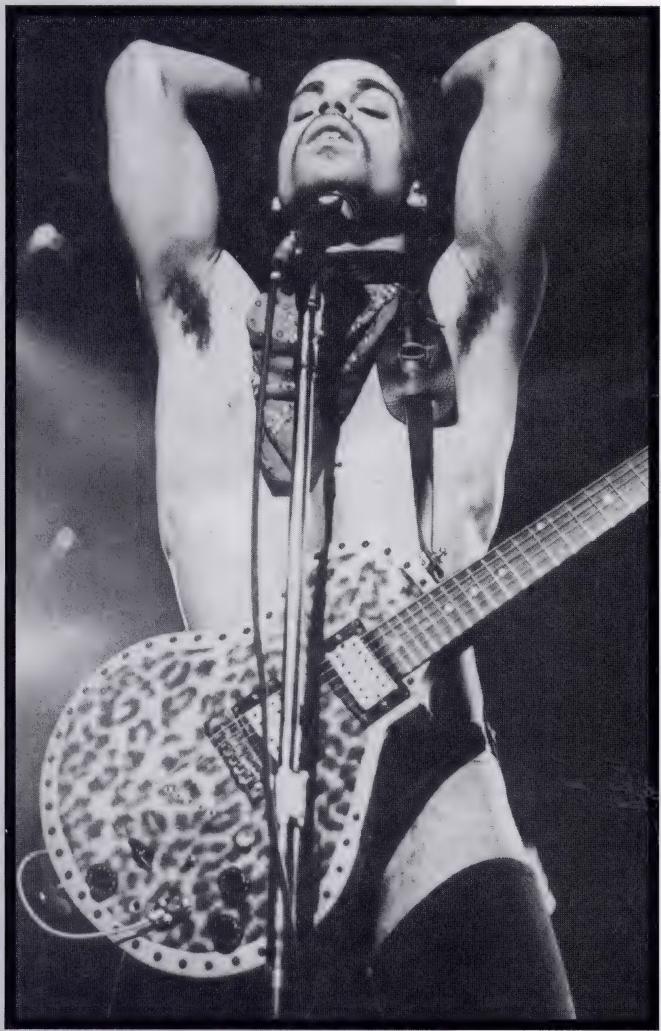


Prince on the 1992 *Diamonds And Pearls* tour (left) and the 1990 *Nude* tour (right). Photos by Pete Still Photography.

# PLAYTIME

This article examines songs written by Prince that he has performed live but never released on record (a few of them have been released on home videos though). The survey also includes pre-recorded tracks that have been used in his shows, as intermission music or as intros to songs or to the show itself. Additionally, Prince's pre-recorded "thank you" message at the Yahoo! Internet Life Awards in 2000 and three songs existing on a tape of piano playing and improvisations are included.

Brief instrumental passages, ad-libbed fragments of songs, and altered versions of other artists' songs, such as "Purple House," Prince's take on Jimi Hendrix's "Red House," are ignored. Also excluded are 1999–2000 songs that Prince has performed live, such as "Super Cute," "The Daisy Chain" and "Vavoom," since it is likely that many of these will be released this year.



## Lyrics

All songs are believed to have been written by Prince. However, no official copyright documentation relating to these songs has been found at the Copyright Office at the Library of Congress. All songs are unreleased. Some of the lyrics are tentative. Thanks to Leanne for many of the transcriptions. Check out the Calhoun Square website for transcriptions [[www.calhounsquare.org](http://www.calhounsquare.org)].

## Drawers Burnin'

Asshole tried to take my picture  
I kicked him in the neck  
Drawers burnin'

Sue me for a million dollars  
I said what the heck  
Drawers burnin'

The good drawers are hard to find  
The bad ones follow you home  
Drawers burnin'

I said go away baby  
Leave me the hell alone  
Drawers burnin'

## Roadhouse Garden

This is the road that leads to where I live  
See the house, open the door  
It's alright, it's alright

This is the house where we used to play  
We owned the nights, we owned the days  
It's alright, it's alright

This is garden where emotions grow

## 7 intro (I)

The Act I and Act II tour performances of "7" were preceded by a sword dance by Mayte. She was accompanied by an Arabian-flavoured instrumental piece, which lasted approximately three minutes. This instrumental is a highly percussive and rhythmic number, sporting a repeated guitar phrase. The high-pitched bird-like sounds from the opening of "My Name Is Prince" and "The Max" are incorporated throughout. Sometimes a portion from the intro of "Around The World In A Day" was also inserted.

## 7 intro (II)

The intro to "7" was revamped for the 1995 "The Ultimate Live Experience" tour of Europe. The new intro was less percussive, focusing more on a repeated sitar-sounding line. The intro was also included during the first three shows of the 1996 Japanese tour. Although it was essentially the same as on "The Ultimate Live Experience" tour, the '96 version had a fuller arrangement and was faster and more driving.

onstage to perform the song. They also played it when they guested during Prince's one-off concert at First Avenue, Minneapolis, on March 8th 1982. Driven by Jesse Johnson's guitar, "Dance To The Beat" is a furiously fast rockabilly-flavoured rocker, very much in the same vein as "Jack U Off," "Delirious," "Horny Toad," and several other 1981-83 songs by Prince. Sounding like a quick throwaway, the lyric is brief and sketchy, essentially consisting of Morris Day's instructions to get people to "dance to the beat" because it is "so cool."

More than likely, Prince wrote "Dance To The Beat" for The Time so that they would have more material for their live show, which was needed when they headlined concerts of their own; their *Controversy* tour opening set was only 30-40 minutes. Perhaps there was also a need for an energetic uptempo number. When they performed the song during the First Avenue concert, the choice seemed to be dictated by Prince, who said, "Y'all can play, but you gotta play some rock 'n' roll. Don't come up here and play none of that old you-know-what!" Similarly, the fact that it was on this particular song that he guested during The Time's Roxy Theater show indicates that he penned it. Besides, "Dance To The Beat" doesn't sound like anything Jimmy Jam and Terry Lewis would come up with.

## DAT Intro (Nude tour intro)

Prince's stage entrance on the *Nude* tour was preceded by the so-called "DAT Intro," which is a chronological run-through of brief excerpts from intros and spoken passages from several songs: "For You," "Partyup," "Controversy," "1999," "Let's Go Crazy," "Around The World In A Day," "Girls And Boys," "Housequake." The title, "DAT Intro," was given on the set lists handed out to the musicians.

## Drawers Burnin'

During the June 7th 1985 birthday party at the Prom Center, St. Paul, Prince and The Revolution played a lengthy funk workout which included portions of "Irresistible Bitch," "Possessed," and "The Bird." Also part of the medley/jam was a four-minute piece tentatively called "Drawers Burnin'," which Prince sang in his Jamie Starr voice. The song was previously known as "Burn It" amongst fans. It consists of several sung lines, each followed by an "ah-a-ah-a" chant and the exclamation "drawers burnin'!" The brief lyric concerns some of the adverse effects of his fame, with Prince complaining, "Asshole tried to take my picture, I kicked him in the neck. Sue me for a million dollars, I said what the heck." He says "the good drawers are hard to find, the bad ones follow you home. I said go away baby, leave me the hell alone."

There exists no studio recording of a song titled "Drawers Burnin'" so more than likely it was something Prince came up with during rehearsal for the birthday show (backing vocals repeat the title from the start of the jam which indicates that it wasn't completely improvised during the show). Interestingly, Prince recorded an instrumental track called "Drawers" on May 29th 1985 (later released as "Little Rock" on Eric Leeds' *Times Squared*) and a jam titled "(U Got The) Good Drawers" on July 25th 1985. Neither track has anything to do with "Drawers Burnin'", but Prince seems to have had quite a fascination with drawers in the summer of 1985.

## Electric Intercourse

Planned for *Purple Rain*, this song was taped during the benefit concert for the Minnesota Dance Theatre company at the First Avenue, August 3rd 1983. There is no known studio version of the song in existence; Prince

## Blues In C (If I Had A Harem)

Prince recorded "If I Had A Harem" at Paisley Park shortly before leaving for the *Lovesexy* tour of Europe. The track was included on the planned *Rave Unto The Joy Fantastic* album in 1988 but was shelved when that project was aborted.

Prince played a slow, bluesy rendition of "If I Had A Harem" on the *Lovesexy* tour, re-titling it "Blues In C (If I Had A Harem)" (released on the *Lovesexy Live 2* video). It was introduced during the third show, in Paris on July 10th 1988, and then played in most concerts of the tour.

The original song is quite different from the live take, however, being a light and bouncy rockabilly-flavoured offering, featuring some jazzy guitar phrases and a prominent keyboard riff that was removed when Prince turned the song into a blues number. The lyrics of the two versions are essentially the same but there are a few minor differences. The song is humorous, with Prince gently mocking his reputation as a stud. He puts a twist on the theme as he explains that, if he had a harem of girls "like all the papers say," he would only "have them for one reason: just to take care of you."

## Cold Coffee And Cocaine

This is a funky piano number sung by Prince in his Jamie Starr voice. The song is included on a tape of piano improvisations from 1983. He is tired of his woman because all he she is offering him is "cold coffee and cocaine."

## Dance To The Beat

The Time played this song on the *Controversy* tour when they headlined a concert at The Roxy Theater in Los Angeles on February 12th 1982. Prince joined them

original live recording when he embellished the sunset Sound in mid-September 1983. However, the song aside when he came up with "The Beau-s" (recorded on September 20th 1983), clearly a more outstanding song in every way. In 2000, during "Prince Celebrations" week in Minneapolis, "Electric Intercourse" was selected as one of 17 tracks for inclusion in the planned *Crystal Ball Volume II* album.

"Electric Intercourse" is a simple and somewhat ornate ballad with an electric piano to the fore. Prince declares his love for a woman he has just met, offering to "come and take advantage and undress" despite the fact that he doesn't even know her name. She sings of the "sexual electricity extraordinaire" between them, letting her know that her "electric climax" is at his fingertips.

## Electric Man

Prince's performance of "Head" in the 1986 *Parade* tour saw him seducing and making love to his microphone. He would sometimes sing a couple of lines ending "the electric man." Although there were minor variations as to which words he used, he was singing, "All the men call me Prince, all the women call me electric man, cause, baby, when I plug in your socket, you like nobody can." Prince later developed this embryonic song into a bluesy number, known as "Electric Man." On the 1990 *Nude* tour, he sang the "Electric Man" lines over the instrumental coda of "The Love Of U," with the loud drum machine beat and bass part of that song providing a dramatic background. The song now consisted of three lines, with the first ("all the men call me Prince, all the ladies call me electric man") repeated twice and the third line ("when I plug in your socket, baby, I charge you like nobody can") concluding the thought set up in the previous lines in the manner of an archetypal blues song. The words "all the men" were occasionally replaced by "all the brothers," "all the fellas," or "all my

## Body Dance

The song was performed as an encore at Sam's Club, Dallas, March 9th 1981, the first concert of the "Body Dance" club tour. The song seems to have been inspired by a fun dance rave-up, but it has an unusual, driving bass and synth pattern that makes it any-danceable. The song is basically an instrumental, with the words being Prince's near-shouted instructions to everybody to "dance," "say yeah," and

## Go's

roduced on the summer 1998 European tour, this instrumental with a percussive, salsa-flavoured sound derived from Prince's live take on "Bustin' Loose," was sometimes performed on the 1997 *Jam Of The Year* tour and at a few 1998–99 concerts. "Bustin' Loose" was a hit by Chuck Brown & The Soul Searchers (*Bustin' Loose*, 1979). Brown is generally considered to be one of the Go-Go scene that flourished in Washington clubs in the '80s. The go-go rhythm has a sound common with Afro-Caribbean dance music, reggae, calypso, and salsa. The musical style was popular with the rap and R&B underground, and became a pop success. The closest it came to a major hit was in 1988, when EU had a moderate hit with "Bust It."

"The Go-Go's" is a strange hybrid of a song, featuring an ascending, operatic-sounding synth line derived from "Also Sprach Zarathustra" (by clas-

sical composer Richard Strauss), featured in Stanley Kubrick's classic film *2001: A Space Odyssey*. Most performances of the song also included a chant of "holá, holá, holá." More than likely, inspiration for Prince's song came from band member Mike Scott, a native of Washington DC and a fan of the go-go music. "The Go-Go's" is a tentative title for lack of an official one.

## Hit N Run tour intro

The 2000 *Hit N Run* show commenced with a one-minute pre-recorded intro that contained snatches from several Prince songs. It includes the question of "what am I gonna do?" from "Poom Poom," the "don't worry, I won't hurt you" intro from "1999," some strains from "My Name Is Prince," and ends with the countdown from "Live 4 Love."

## Hypno Paradise

This is a fast, house-influenced instrumental number that was played twice on the December 1998 tour of Europe (Kölnarena, Cologne, December 27th, and Live Music Hall, Cologne, December 28th (am)). The title was shouted by Prince during one of the performances of the song. It is a driving, exhilarating dance number combining a hypnotic, throbbing synth bass part with a simple piano phrase.

## If U Let Me Undress U

This seemingly ad-libbed bluesy number was played during the piano sit-down segment at Copenhagen, Idrætsparken, August 21st 1988. It consists of three lines, the first two of which are difficult to hear on the tape recording. The third line is repeated three times, "If you let me undress you."

## Intermission

The second act of the *Lovesexy* show opened with a pre-recorded 3:47-minute piece, more of a sound collage than a conventional composition. This was aired before Prince and the musicians came onstage to launch the second set with "Eye No." Paisley Park studio documentation lists this recording as "Intermission," and Prince spent several days, from June 12th to 15th 1988, working on it.

The first segment of "Intermission" features Ingrid Chavez reciting her poem "Cross The Line" against a jaunty neo-classical backdrop created by Prince employing a synth to imitate the instruments of an orchestra, complete with strings, trumpets, and flutes. Then follows an excerpt of a French monologue spoken by Marie France, lifted directly from "Girls And Boys" on *Parade*. A loud, sharp "Lovesexy" synth riff interferes the proceedings as her voice starts to fade out. The next portion is the oddest, mixing a woman moaning (possibly Vanity from "Vibrator," but the voice sample is so short that it is difficult to tell) with a plaintive flute-like synth line and a deep, growling synth bass. Prince repeats "tonight we make love with only words" twice. The closing portion is a straight lift from the opening of the *Lovesexy* album, beginning with Chavez's spoken intro, "Rain is wet, sugar is sweet..." Then, appearing on the stage, Prince says before kicking off the second set with "Eye No," "Welcome to the new power generation. The reason why my voice is so clear is because there's no smack in my brain."

"Intermission" is an unpredictable and highly dramatic creation, quite unlike anything Prince had previously attempted. With its ambitious multi-segmented structure and use of spoken words and sound effects, it prefigures tracks like "21–24 (The Dopamine Rush Suite)," "Dance With The Devil," and "Batdance."

## 24 feelings all in a row

It's alright, it's alright

Talkin' 'bout the roadhouse garden

Our roadhouse garden

I'm talkin' 'bout the roadhouse garden

Our roadhouse garden

Roadhouse garden

## Electric Man

All the men call me Prince

All the ladies call me electric man

All the men call me Prince

All the ladies call me electric man

Cause when I plug in your socket, baby

I charge you like nobody can

## If U Let Me Undress U

I don't know, baby

I think, I think I want ya

I don't know, baby,

I think I care

If you let me undress ya

If you let me undress you

If I undress you, baby

## There's No Telling What I Might Do

Saturday night I called you

You weren't even home

Needed someone to talk to

I hate it when I'm all alone

Contemplating suicide

From 12 o'clock till dawn

If you don't try to call me back

There's no telling what I might do

## What Did I Do?

[Key of A, children]

I want to know, girl

What did I do?

I beg you, flower

When I'm askin' underneath the tree

I want to know, sugar

What did I do?

To make you, make you

Make you punish your man

Was it my cologne?

Was it my ride?

Was it my hair?

Sugar, tell me, tell me, tell me, tell me

Was it too long?

Do you wanna strap my best, shut it down

[Eric, can you help with the line one time?]

Yeah

Well, girl

I want to know

What did I do?

To make you treat me like a filthy dog

Sugar, I don't know what

Was it my face?

Was it my eyes?

Was it my lips?

Was it my hips?

Want to know when I lost you, child, in the game

[the remainder of the words are primarily addressed to the musicians]

## The Second Coming

It won't be long  
All of God's children must learn to love  
It won't be long  
Before the Second Coming, yeah  
It won't be long, no, it won't be long  
How many more good men must die  
Before there's gun control  
You've got to love your brother  
If you want to free your soul  
It won't be long  
All of God's, all of God's children must learn to love

## Mama

Mama, mama  
What's this place, strange  
Mama, mama  
What's this strange place  
Mama, ooh, I feel kinda strange  
  
Mama, mama  
What's this strange place  
Mama, what's this strange, strange garden  
Mama, water this flower  
Mama, mama  
Open please, my mama  
Mama  
Mama, ooh what's this?  
Mama what's this?  
  
Mama, mama, mama  
Water my flower  
Mama, mama, mama  
Mama, where am I?  
Mama, I am lost  
Mama, I trust you  
  
Mama, where  
Mama, where  
Mama, where  
I am here  
  
Where am I?  
What's this strange place?  
Mama, mama

## Playtime

It's playtime  
It's playtime, baby  
It's playtime  
It's playtime, baby  
  
Turn off the lights  
And light a candle  
I wanna see you ride  
See if you can handle  
A girl like me  
When I'm in the mood  
You've got to be  
My turnin' key  
  
It's playtime  
It's playtime, baby  
It's playtime  
It's playtime, baby  
  
To the rhythm  
I wanna see you go  
Won't you dive on in, sugar  
Don't you go too slow  
I've got the water  
You've got the glass  
I've got the car  
You've got the gas

## Jam Of The Year tour intro

A three-minute pre-recorded intro was introduced a week into the 1997–98 *Jam Of The Year* tour. Essentially serving as notice to fans that the show was about to begin, it featured a voice repeating the phrase, "Please take your seats, this experience is about to begin" in English, Spanish, French, and German interspersed amongst brief snippets of screams, sung and spoken words, and instrumental portions from "Controversy," "Get Off," "Kiss," "Alphabet St.," "When Doves Cry," "7," "Let's Go Crazy," and "1999."

## Mama

This is also from the 1983 tape of piano playing and improvising. "Mama" is a slow, somewhat gloomy number with a repeated piano phrase. Prince tries out different vocal inflections. The lyric expresses doubt and confusion, with Prince admitting that he is lost and is feeling "kinda strange." He asks, "Mama, where am I?" and "What's this strange, strange garden?"

## The One intro

When Prince played "The One" on the European tour in the summer of 1998, the song was preceded by an instrumental intro. Lasting between two and three minutes, this intro was included in all subsequent performances of "The One." Surprisingly, the intro segment reappeared in 2000 in the *Hit N Run* show, now functioning as an interlude and providing a musical backdrop for a few sung lines from "I Would Die 4 U" and "Baby, I'm A Star."

This piece of music is ethereal and dreamy, with wind chimes and high-pitched flute-sounding synth improvisations over a harp motif, which is repeated to mesmerising effect. Perhaps the closest comparison is some of electronic harpist Andreas Vollenweider's atmospheric music. He was one of the first musicians to gain superstar status as a "new age" artist back when the term was first used as a marketing category in the mid-'80s; he has long been a favourite of Prince.

## Our Destiny

Recorded live with The Revolution at First Avenue, June 7th 1984, "Our Destiny" has a relentless, stomping beat and features some energetic guitar playing by Prince and a fast, insistent synth figure. The words are difficult to hear clearly but the key phrase appears to be "our destiny is to fall in love."

Wendy Melvoin and Lisa Coleman reworked "Our Destiny" at Sunset Sound over three days, September 27th to 29th 1984. They composed a string part for the song and conducted a nine-piece string section. Prince liked the string part so much that it was lifted and inserted as an interlude on *Around The World In A Day* (between "Pop Life" and "The Ladder").

## People Without

"We do this next one in the dark," Prince said before playing this song during the Het Paard van Troje aftershow in The Hague, August 19th (am) 1988. He began by reciting lines from the song, repeating the phrase "people without" at the beginning of each line of the verse, followed by the completion of the declaration, for example, "People without... spend money on things they can't afford, people without... do ecstasy." The song is based around a synth bass riff that recalls both "Sign O' The Times" and Madhouse's "Six," a portion of which was also incorporated into the song. It featured all sorts of strange synth sound effects. The song was largely created on the spot and the effect of the improvised performance was potent and highly dramatic.

## Playtime

Marva King's son on the 1997–98 *Jam Of The Year* tour believed to be an actually penned byally that it was a mid-tempo funk r tionship, with King a candle, I wanna : girl like me when sexual innuendo ar if you show me yo Diamonds And Pea;

## Poorgoo

Released on 7/ on record, this song 1993 live session th project. The musicia Prince on guitar, Sor Bland on drums. Th aftershows in 1993.

"Poorgoo" was ber named James Mc a friend of The Gam amount to much n some spoken asides, don't want to go hc you know he'd rath makes reference to b Cap'n Crunch whe "Poorgoo" is an unsj Sonny provides a fur rather repetitious an song with a two-min

## Possessed

Prince premiered Radio City Music Ha The song was recorded 24th 1983 and re-recor on March 17th 1984 short instrumental pa the background of Pu seduce Apollonia for t ten played live in 198 wards the end of the f ed live at the Carrier Di is available on the Live

"Possessed" is buil not too far removed f which Prince wrote f Prince's vocal style is h covers familiar Prince te ing his obsession with temptation, "Why can' wanna hold you but m threat of violence in "You're leaving me no my guitar, baby." It gets end as Prince says, "You an awful fuss" and "you". The updated March 198 on the first version of th with a vibrant rhythm t

## Roadhouse Garden

This was recorded I Avenue, on June 7th 198 tiny" (see above). Sound "Roadhouse Garden" is

around a simple guitar phrase that is repeated throughout. The brief lyric seems incomplete, talking about "the house where we used to play, we owned the nights, we owned the days" and "this is the garden where emotions grow, 24 feelings all in a row." It only contains one verse, which is sung twice, and a repeat of "talkin' about the roadhouse garden, our roadhouse garden." Regardless of its obvious sketchiness, Prince apparently felt the song had potential and he was planning to use it as the title track on the proposed *Roadhouse Garden* album of leftover Revolution songs that he began work on in late 1998.

### The Second Coming

A tape of this song was used as an introduction to the *Controversy* show. It is a hymn-like a cappella track that concerns the Second Coming of Jesus Christ. Prince issues a warning to all of God's children to learn how to love. Like "Annie Christian" on *Controversy*, it also touches on the issue of gun control, with Prince asking, "How many more good men must die before there's gun control?"

### Susannah's Blues

This is an instrumental that was recorded live with The Revolution during a soundcheck for the Paris August 25th 1986 concert. They had premiered the number the day before, at Le New Morning in Paris. The track revolves around a sprightly five-note motif, initially played by Prince on piano but soon picked up by the horns, which lends the song a Dixieland jazzy feel.

### Thank U Just The Same

Prince accepted an award at the Yahoo! Internet Life Awards, on July 24th 2000, with a pre-recorded videotaped "thank you" message, which was sung to a funky drum beat. The short 45-second "song" is humorous, with Prince admitting that he doesn't know why he wins awards because he only knows two chords, "I don't know, but I'm overjoyed, if I'd just get signed, I'm still unemployed. Thank you just the same." The title of the piece is tentative.

### There's No Telling What I Might Do

This song is included on the 1983 tape of piano playing and improvisations. It is a cute, lullaby-like melody sung by Prince in a tender falsetto voice. The lyric is the complete opposite as it finds Prince in deep depression, "contemplating suicide from 12 o'clock till dawn." He doesn't explain the reason for his miserable state, only saying that he hates it when he is "all alone."

### Thieves In The Temple intro

The performance of "Thieves In The Temple" on the 1992 *Diamonds And Pearls* tour was preceded by an Arabian-sounding segment, during which Mayte, Diamond, and Pearl would dance onstage. Being more of a sound collage than an actual song, the intro consists of a woman wailing in an Arabian language (she says "habibi" at one point), harp-sounding synth noodlings, and all manner of swishing synth sounds.

### The Volkswagen Blues

During a Paisley Park concert on June 18th 1995 (am), Prince played a four-minute blues number with ad-libbed lyrics. The musical backing was based on his version of "Mary, Don't You Weep." The song starts, "I gave you a Volkswagen, you say you want a Cadillac." It also includes the line, "I gave you seven children, now you wanna give them back." "The Volkswagen Blues" is not an official title.

### What Did I Do?

Often referred to as "Wasn't My Face" or "Wasn't My Faith," this is a minor key blues number that Prince played at Le New Morning, Paris, on June 15th 1987 (am), while on the *Sign O' The Times* tour. It starts with Prince picking out a guitar phrase before being joined by organ (Matt Fink), bass (Levi Seacer Jr.), and drums (Dale Alexander). They establish a laidback, slightly funky mid-tempo groove. Saxophone (Eric Leeds) and trumpet (Matt Blistan) enter after a couple of minutes, providing subtle embellishments. Prince wants to know what he did "to make you do me so bad." He asks his woman, "Was it my cologne? Was it my ride? Was it my hair?" More than likely, the lyrics were improvised on the spot. The second half of the song is instrumental with solos by Eric, Matt Blistan, and Levi. Prince gets the audience to repeat "Mr. Levi Seacer" after his solo before capping the song with a three-minute guitar solo.

### COMMENTS

Despite reports to the contrary in *UPTOWN*, "Beautiful Strange" was never played live on the August 1998 European tour. At Le Zenith, Paris, on August 21st 1998, Prince played a bit of "When You Were Mine" on the guitar and sang "you were so strange," a line from that song. He then spoke the words "you were strange, you were beautiful" twice. Pausing briefly, he continued, "...and I love you. Every night we'd go for a ride," before launching into "The Ride." Obviously, this does not "qualify" as a performance of (an excerpt of) "Beautiful Strange."

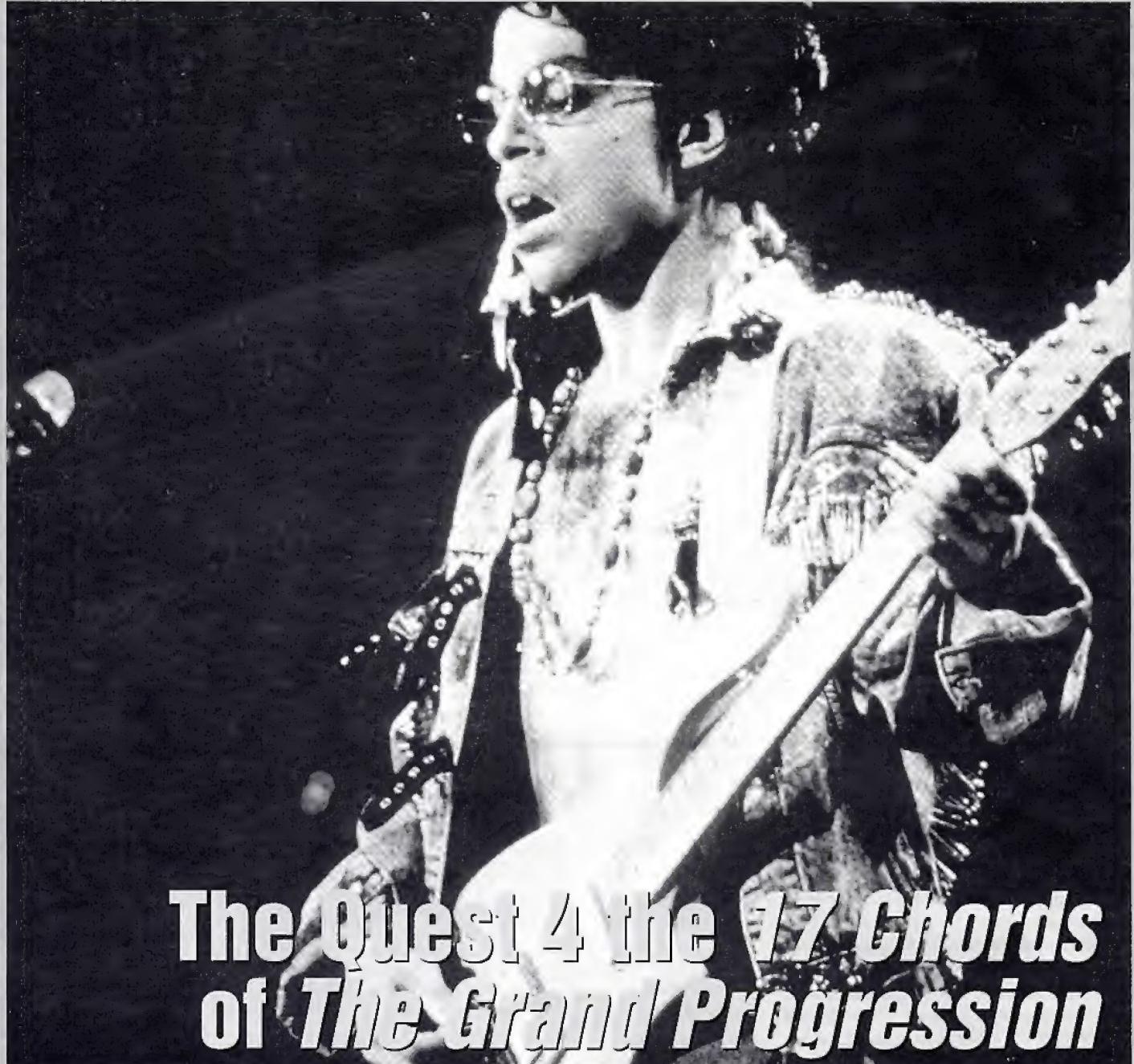
By Troy Motes, Per Nilsen, and Richard Dower.



On the Purple Rain tour, 1985. Photo by S&M Rock Photos.

*It's playtime  
It's playtime, baby  
It's playtime  
It's playtime, baby  
I'll show you mine  
If you show me yours  
It's playtime  
It's playtime, baby  
It's playtime  
It's playtime, baby  
I'll show you mine  
If you show me yours*

*To the rhythm  
I wanna see you go  
Won't you dive on in, sugar  
Don't you go too slow  
I've got the water  
You've got the glass  
I've got the car  
You've got the gas  
It's playtime  
It's playtime, baby  
It's playtime  
It's playtime, baby*



# The Quest 4 the 17 Chords of The Grand Progression

*Graffiti Bridge*, Prince's third dramatic film, which premiered in November 1990, had been long in the planning. Prince's first script was dated 22 September 1987, but he appears to have had ideas about the movie much earlier than that – the title track and "Melody Cool" were recorded in July 1987. His original idea was for Madonna to play one of the leading roles. She visited Prince in mid-October 1987 to discuss the film project, but she made it very clear that she had no intention of being involved in the film project – in a meeting with Prince, she called the script "a piece of shit." The film script would undergo dramatic changes along the way and the final film has little in common with the story of the original script.

Previously only a few details about the original story of *Graffiti Bridge* have been known. Cat talked a little about narrative in a 1989 interview, "I was this girl that Prince really liked, but he was in love with Madonna. On the graffiti bridge you'd see all these famous musicians who've passed away, like Billie Holiday, while Madonna and Prince would walk over it. It was about how you can really get in touch with music." For the first time, UPTOWN is able to provide a detailed account of the original story of *Graffiti Bridge*.

## Graffiti Bridge: the characters

Camille – Prince  
Ruthie Washington – intended for Madonna  
Vienna – Cat  
Angel – Sheila E.  
Big Sister – Boni Boyer  
Almost – Matt Fink  
Joshua – Matt Blistan  
Sax – Eric Leeds  
Gruff – Gregory Brooks  
Puff – Wally Safford  
The Brothers – Miko Weaver and Levi Seacer Jr.

**T**HE ORIGINAL GRAFFITI BRIDGE STORY STARTS OFF in darkness with a blue Rolls Royce appearing from nowhere. Three well-to-do-women in fur and pearls appear and enter a pool hall. Two children with a lemonade stand come flying out and a giant hot-dog flies by. Four cutthroats stop their pool game to check out the women. An elderly woman with a friendly smile waves. Several men and women with the name of chords written on their bodies run past quickly. The chord A-flat blows a kiss.

Cut to the meeting grounds. Ruthie Washington and Big Sister are talking about Camille. Ruthie is wearing tattered clothes and her eyes dance; she is more than too cool, she is "three-cool." Ruthie talks about getting fired from her job and she breaks into a song called "Stimulation," continuing on with a song talking about how cool she is.

Ruthie asks Big Sister if Camille misses her. "They all do and you don't hang out anymore," Big Sister replies. Ruthie explains that she is looking for something but she is not sure of what it is. She needs "bright lights and fancy cars and a man with a notion of becoming a star."

### At the meeting grounds

The lights fade up on the meeting grounds and there appears a cacophony of trash, musical instruments, old car parts, forever-burning fires, and a staircase. A sign says "Welcome Home, Ruthie Washington." The sound of trumpets are heard. A saxophone answers that and a shorthaired girl with bobby socks, pumps, and a see-through top, all of which don't match, walks to centrestage. This is Vienna. She loves Camille and feels that it is her sole purpose in life to make Camille happy. She tries to every chance she gets, but most of it goes unnoticed because Camille is in love with Ruthie.

Vienna is looking for Camille. She finds a crumpled piece of paper and starts to un-crump it. "Camille, you're forever trying to write the perfect song," she says, going to her hands and knees to pick up note after note of crumpled paper, knowing that at the end of the trail she will find Camille. Asleep in a pile of stardust and trash is Camille, a blue guitar on his chest, a cane in his hand, crumpled paper all around him. Vienna smiles at the sight of him. He awakens and Vienna tells him that she loves him, "With all my heart and soul, I do."

Vienna begins to pace and she says to Camille, "I know you belong to Ruthie and who knows? Maybe you always will, but if I could be with you sometime, baby, you'd be surprised. I'm something fierce. Are you listening, Camille?" She tells him that she will cook and clean for him, even help him write the songs, "Ruthie's not the smartest one in this outfit. Camille, listen, I wrote a poem about it." She stands up and recites a poem:  
*"Camille was the leader of a rock and roll gang | No one could mess with him, I mean no one could hang | Camille could listen to your thang, then he'd play it triple time | Camille's got changes that could scramble your mind | Just like an egg, scramble your mind, just like an egg."*

"Camille, isn't that fierce," Vienna asks after reciting her poem.

### If he writes the perfect song, this bridge will appear

Suddenly, two seedy-looking bums jump out of nowhere: Joshua and Sax. They begin talking with Vienna as Camille falls asleep. "Camille's got this notion that if he writes the perfect song, this bridge will appear," says Sax. Joshua clarifies, "Yeah, if the bridge appears, something great's going to happen." Vienna is puzzled and questions Ruthie disapprovingly, wondering what Camille sees in Ruthie. Sax says, "They've been together since they were kids... homeless orphans." Joshua adds, "They were inseparable." Sax explains how Camille hates being a nobody, which Ruthie had called him in their last fight. Sax says that there must be a better place than Real, which is the name of the place where they live.

Camille awakens and starts talking about the bridge but they all think he is going crazy. Sax asks, "Is it the bridge over on 110th Street near the deli?" Joshua fills in, "Yeah, it must have been the one where Camille was looking in at those big hogeyes." Some other people come around, Gruff, Puff, and The Brothers, they are all hobos. They make their entrance "walking cool and singing loud." They are joined by Almost, a man with a half-black/half-white body and face, and he walks a bit sideways. One of The Brothers greets Almost with a hug and they kid him about being almost a brother and almost white.

Somebody says, "Ruthie's here!", which awakens Camille. Gruff says that "every time those two words are said, the man seems to snap to attention." But Ruthie has gone. Big Sister arrives and announces, "She's not coming." Camille wants to know where Ruthie is, but Big Sister doesn't know. "If Ruthie won't come, we're going to have to go find her," Camille says. They break into a song about getting Ruthie Washington, with Camille singing:

*"Ruthie Washington one, Ruthie Washington two..."*

They all join in, one after the other. After "Ruthie Washington six," Angel walks in and looks to Camille, "Ruthie didn't come?" Camille speculates that she is "afraid that I'll learn some of her tricks." Suddenly, Camille whips his cane, first to the left and then to the right, machine-gunning the band down to the ground. They start the "Detroit Crawl."

Camille looks to the sky. He jumps down from the staircase, he thinks he sees something and gets excited. Angel asks him what's wrong. Camille says he thought he saw it. "Saw what?", asks Angel. Camille, with an obsessed look says, "The bridge! Angel, there are many things I'm not certain about, but I'm positively convinced that Graffiti Bridge exists and when I find it, I'm going to take care of ya. I'm going to take care of all of us. We'll get decent places to live and food to eat and until that day comes, I'll never sleep." Angel whispers, "Camille, everybody thinks you're going nuts. Ruthie will come home, just give her time. And as far as I'm concerned, I don't care if I ever have money. I'm just happy playing music." All of a sudden, three uniformed cops with nightsticks run towards the gang. The gang disperses, screaming obscenities.

### Ruthie sings "Graffiti Bridge"

The next scene finds Ruthie writing something on a big wall with a can of spray paint. She is deep in thought and hums to herself. She is interrupted by two little kids, an eight-year-old boy with his four-year-old sister. They have a lemonade stand and want to sell her some lemonade. The little boy bends to his sister's ear and she whispers something to him. Then the little boy says to Ruthie, "She wants to know if you're a good singer." Ruthie says, "Well I suppose I'm worth a glass of lemonade." The little girl tugs on her brother's coat and he

bends down and whispers, "OK, a glass of lemonade for a song." "Fair enough," Ruthie replies and she starts to sing a very simple, poignant song, "Graffiti Bridge":  
*"Everybody wants to find graffiti bridge | A bridge of many colours, a bridge that leads into another land than Real | Everybody wants to find Graffiti Bridge | Everybody's looking for, everybody's looking for, everybody's looking for love."*

Ruthie looks at the children and the little boy wants her to sing another verse. She continues. The children applaud and Ruthie writes something in her notebook. Then the kids run off. Ruthie smiles and heads in the opposite direction.

### Dead weight traitors

The next scene finds Vienna, Gruff, and Puff talking about how hungry they are. Vienna says, "You guys don't understand – when one is in love you only think of love." Gruff says, "Oh no, we understand. We love pork chops and we love mashed potatoes and peach cobbler! We don't love Camille – you do!" Vienna is shocked, "After everything he's done for us! If he wouldn't have let us play one of his songs on the street gig there's no telling where we'd be!" Puff thinks that Camille needs them as much as they need him but Vienna tells him that he is full of crap.

At the meeting grounds, the melody to "Graffiti Bridge" is played by a violin in the distance. Camille is laying in his usual bed of stardust, writing away when he looks up and finds Vienna staring at him. They do not speak for a moment, they just stare. Camille says casually as he continues writing, "Guess what? I got us another gig, 200 bucks for all of us. It's better than nothing. I feel that the more we play together, I mean the more sound we make, the better chance we have at finding the bridge." He smiles and rises to Vienna. They dance together to a fully orchestrated version of "Graffiti Bridge."

While they are dancing, Vienna tries to tell Camille something, "You know, I have to tell you something." And he says, "Later." Vienna is adamant, "It's really serious." She whispers, "There's a traitor in our midst." Regardless, Camille insists, "Don't talk, just dance." They run in circles until they end up on the ground. They face each other and Vienna tells him that Gruff and Puff found Ruthie. She is going to look for the bridge alone since they didn't want to go with her. "She said she hated you and you couldn't help yourself much less all of us," says Vienna. Camille gets outraged at this and wants to know who told her that. She says that it was Gruff and Puff.

All of a sudden, Gruff and Puff enter, and they look upset, "Here we are Camille. Make a sound." Camille slowly circles them and says, "Dead weight. That's what you two are, dead weight traitors. After everything I've done for you. I should have left you where you were. I should have left you hungry." He gets louder and louder and tells them, "Don't show up to the gigs no more." Gruff says, "Whatever Vienna told you about Ruthie was true. I do believe she left one part out, though. Puff make a sound." And Puff says, "You should change your name to Camille Nobody." Gruff spits on Camille and they have a confrontation. "Your garden is full of thorns," says Gruff and attempts to walk away when Camille whips his cane, tagging Gruff on the side of his hat and he falls back into some trashcans. But Puff grabs Camille from behind and Gruff gets up and tries to hit him. Camille ducks but he doesn't see Puff approaching with a steel pipe in his hand. Vienna tells him to look out, but it's too late. Puff hits Camille and Gruff kicks him twice before they take their leave. Vienna, crying, runs to Camille. She drags him a short distance to the stardust so she can attend to his wounds.

## "It ain't a party without Ruthie"

Weeks pass, maybe months. Several moons and suns appear and disappear. Camille appears atop a pile of trash and junk. Vienna is sitting atop a trashcan reading aloud lyrics that Camille tries to sing. His words come out half-cocked and flat:

*"Camille was the leader of a rock and roll gang | No one could mess with him, I mean no one could hang | He could listen to your thang and he could play it back triple-time."*

Then he starts singing "Graffiti Bridge." The song slows in tempo and there is a key change. Camille sings and his band (minus Gruff and Puff) enter one by one, and they all sing together about the bridge of many colours. Big Sister tells Camille to cheer up, "We'll find it." Camille looks over Angel's physique and Angel says, "I've got the beat so let's rock tonight..." which is the cue for a jam.

A voice says, "It ain't a party without Ruthie." In walks Ruthie, described as "super-blond, super-hard." A hi-hat keeps a 4/4 rhythm. Angel says, "Ruthie, you're back!" And Vienna says somebody had told her that she was dead. Ruthie tells Vienna that somebody had told her that she is a runt. Almost runs over to Ruthie, asking, "Did you find the bridge? Did you find the bridge?" Camille points a finger and a horn blast and a beat come in as Camille and Ruthie begin to circle one another. Camille commences singing:

*"Just like a woman, starts running when the heat gets too hot."*

Ruthie responds:

*"Just like a man, always trying to be something he's not."*

Horns blast, they continue to circle, it turns into a dance. Camille:

*"Just like a girl, she can never make up her mind."*

Ruthie:

*"Just like a boy, dreaming takes up his time."*

Camille and Ruthie together:

*"Just like a car speeding down a dead-end street | Just like you and me with no food to eat | You're just like a woman, you're just like a man."*

Ruthie pulls away after the song. Camille says, "There she goes, running away when it gets too hot." The cast is fed up and leaves.

## The sharp relation between A-flat and C

Soft music comes in. Camille and Ruthie discuss whether or not they are hungry and then they talk about stealing hogneys from the deli on 110th. After awhile Camille starts to fade away. Ruthie says, "Wait, wait, wait," but it's too late, he is gone. Ruthie paces about, talking to herself, "The Grand Progression consists of 17 chords



This painting inside Paisley Park shows song titles and names of the characters in the original *Graffiti Bridge*. Photo from unknown publication.

with the root being A-flat. All I have to do is find the sharp relation between A-flat and C, but I can't do it alone. Melody Cool made the rule but I've been such a fool. Camille, I need you." Ruthie is afraid of baring too much of her soul and walks away. .

The entire scene has been watched incognito by Vienna and unbeknownst to her by Joshua and Sax. Vienna appears when Ruthie is gone. They all start talking about "Melody Cool, Melody Cool, I've heard of her. She lives in the city. She's of quarter note. And 17 chords of The Grand Progression all originating from A-flat. I wonder how Ruthie..." And then Vienna and Sax shout in unison, "Melody Cool told her! We have to find Melody Cool!" Vienna says that if they could find Melody Cool everything would be really fine and Vienna would be the queen. Giggles are heard. Someone else is spying. Vienna makes a muscle and Sax, feeling her muscle, says, "Or king" Vienna is very much into herself as always. She says, "I shall find the bridge and save us all from a life of poverty and gloom." Joshua and Sax, rolling their eyes sarcastically, "Oh, you'll live forever!" Vienna responds, "Yes me and no one else."

Music is cued in and Vienna says:

*"If one girl, two boys, and a little imagination can find the sharp relation between A-flat and C then..."*

The cast sing:

*"Everything could be so fine, everything could be so fine."*

The rest of the cast have been eavesdropping as well. They take their places, Big Sister leading them. They join in the song. Angel raps:

*"If The Grand Progression's flat, then maybe he could get to this."*

Angel plays a percussion break and The Brothers say:

*"If the brother's funky then it's the bass you can't resist."*

## The Question of U" and "XYZ"

A single spotlight catches Camille sneaking back to write a song. Dancers portray different colours. However, nothing seems to work and Camille slams the piano shut, "I'm never going to find The Grand Progression!" A dancer, B-minor, comes over to the piano and starts to play. Without looking, Camille takes over. The melody is slow and melancholy. Camille sings:  
*"So what is the answer to the question of u? | What do I look for, what shall I do? | Which way do I turn when I'm feeling lost? | If I sell my soul, now what will it cost?"*

The chorus is:

*"Must I become naked, no image at all? | Should I remain upright or just get down and crawl? | Music is like an amusement park | Each quarter ride and I don't know which one to do | What is the answer to the question of u?"*

Camille looks at his hands and he looks at Ruthie, saying that he is still blue, "Ruthie tell me what to do." And Ruthie says, "XYZ." Camille looks to the sky. He plays soft blues on the guitar, unaware that Ruthie is behind him, dancing in a spotlight and doing a striptease. The light fades.

## Looking for The Grand Progression

Back at the meeting ground, mid-afternoon. The band is looking at Camille. Ruthie sits alone on the staircase. She notices two scraggly hobos approaching the group. Gruff and Puff, distraught and seeking forgiveness, watch the proceedings from nearby. Camille sees them, "It seems our dear brothers have met a road of misfortune in their travels. To put it more bluntly, they are two silly-ass sheep who have lost their way. Yes, brother Puff, you hit me in the head with a steel pipe but time has healed that wound my friend. And I want you to

know that I will never turn my back on you because I don't trust you and you're liable to hit me again with a steel pipe and I won't have it brother Gruff. My question to you this afternoon is that knowing that this shoe-shining was going to be of such an intense nature, why did I not receive a bigger tip?" Gruff says under his breath, "He got the tip of my boot!" Camille raises his cane as Gruff and Puff drop their heads in shame. Camille says, "And besides, what's the use in having a garden if you find it full of thorns?" Vienna has the look of guilt.

Camille says, "I think it's time we all go look for The Grand Progression separately." Ruthie smirks, she knows this game. Camille says, "So Big Sister, you take The Brothers and see if the progression has gospel roots. Almost, you, Sax and Joshua see if the trip is classical or jazz. Angel, your karma tells me you should go alone." Camille smiles at Angel. He continues, "Puff and Gruff take care of Vienna, make sure she don't whup nobody. And that just leaves Ruthie and me." Ruthie jumps down from the staircase. Camille says, "We'll be on our own, cover more ground that way." Ruthie frowns.

They synchronize their watches. Camille starts to leave, but Ruthie stops him, "Camille, you weren't serious about looking for the bridge alone, were you?" Camille tries to pull away. Ruthie stops him, saying that she has already looked by herself. She needs his help. He pulls away, "You left me, Ruthie." Music starts, Ruthie sings:  
*"You left me no choice."*

Camille only stares at Ruthie. He remembers the time he spent without her and begins singing:  
*"My baby let me touch her on Thursday night | Her scent stayed with me till noon | I couldn't wash my body for fear of losing the burning hard of my sweet baby's perfume | I ain't saying I'm better baby, I ain't saying I'm not | I ain't saying anything until I've got our bodies entwined."*

The chorus:

*"Crucial, baby, our love has got to be crucial | Everything from A to Z | Crucial, you've got to show me everything."*

Ruthie is spray-painting key words in the song while Camille sings. Her last painted word is sex. Camille continues the song:

*"Everything you learned in school, baby, I need to know."*

They talk about trying to look for one's heart and not one's hips. Ruthie watches Camille as he goes down the street.

## In search of Melody Cool

Cut to Almost, Joshua, and Sax playing a classical riff in the middle of the ghetto. A bunch of cutthroat-looking brothers come out of a pool hall, looking upset. Almost, Joshua, and Sax stop playing.

Cut to residential area of town. Vienna tells everybody to halt. She has brought Gruff and Puff with her and she calls them idiots. She asks, "Where's your style?" And Gruff says, "Must have left it in my other suit!" Puff cracks up laughing. "Who's got the map?", Vienna wants to know. Puff checks all his pockets and shoes. Finally Vienna sneaks up behind him to pull up his shirt and she finds the map is on his back. Looking at the map, she says, "It appears we're in the city of augmented chords, a long way from any place but full of character and promise."

Vienna, Gruff, and Puff walk up to a man and ask him if he knows the sharp relation between A-flat and C or any of the 17 chords that make up The Grand Progression. The man shakes his head. They ask him about finding Melody Cool's crib, but he doesn't know. The man starts to cry. Puff apologizes, they didn't mean him any harm. "No, they're tears of joy," the man says. "You see no one ever talks to us, not very much anyway. I am

hented chord. Many musicians pass through our town without ever stopping just to get to the next song. We used to be so dominant in earlier music. We used to be so popular." He says "I've never seen Melody Cool but has heard that she's in a city of quarter notes. "If you see any other musicians along the way, tell them to come and visit," the augmented man says.

Cut back to Almost, Joshua, and Sax playing a funk song to keep the brothers off of them. All three are sweating.

Cut to the junkyard. A sign reads, "You are now entering the city of quarter-notes." Angel with drumsticks in hand is walking, whistling while she reads the sign. She kneels down to pick up a can in the dirt. She beats out a rhythm on the can. When she gets down, it continues to play by itself. Then she reaches for a newspaper and shuffles it like a kabasa. She tosses it down and it continues to play. As she goes to a trashcan, a bum is awakened by the racket. He starts to dance and he tells her where Melody Cool lives: Silver Street.

Cut back to Almost, singing "Born Free" Sinatra-style funk groove. Joshua and Sax are pleading with him to sing anything please!"

Cut to a wide shot. The cutthroats move in, looking extremely irate. Cut to Ruthie alone by a stream. She turns and looks at her reflection and tosses a pebble. A song is heard, slow and beautiful. Ruthie sings:

*I'm afraid to sleep at night when the world's asleepin' and I'm afraid by myself, life or game is what this feeling is made of | Power Fantastic is my life at least | And I'm a little apprehensive though what it is is what I want and need | So here are the words of his songs, fantastically they play when he's gone | I'm on fire and he's as cool as ice | I'm a liar if I say this isn't nice."*

Ruthie dances around a stream, peeks over at some flamingos. A dozen flamingos take flight when they see her. She continues singing about Power Fantastic and looks at her reflection and smiling absurdly.

Cut and we find Camille reading the sign into the town that says, "The down-beat is on the one, the up-beat is on the two, if you're in the right key, there's a surprise for you!" He says, "So, I'll play every key until something goes down." He does, and when he hits the A-flat, the whole town lights up. He plays it again and the dancers come from everywhere and music slams in. Cut into a song:

*It's a beat, it's a ding town, it's a boys' town, it's an everyone town | It's a hard sound, it's stripped down, it's what you want it to be."*

Camille, Big Sister, and The Brothers have hooked up. A dancer runs up to Camille and starts talking about what Melody Cool is. The dancer tells him to play that song. Camille whips off some serious hard funk and the dancer tells him that Melody lives "on Silver Street, I assure you that way." Camille thanks her and dances away.

### They call me Melody Cool"

Angel sits on the steps of an old house, Melody Cool's home. She is discouraged. Camille approaches and says, "She won't come out and play. I've played everything I know." Camille asks, "Are you sure it's the right song?" "Yeah," says Angel. Sure enough, they hear a wonderful voice coming from within the house. "Damn, she's right." Camille says. "It'll take more than a beat to get her out of that house. Try the groove again, let me put some-

Camille and Ruthie talk about how they need each other's help. "How do we get Melody Cool to come out and talk to us?", asks Camille. Ruthie says, "If you tell me you're sorry, I'll tell you." Camille asks, "Sorry for what?" Ruthie says, "For being a stubborn, spoiled, egotistical moron who looks with his hips and not with his heart." Camille says, "Oh, that. I'm not sorry." Ruthie jokingly says, "Gruff let me borrow your gun." He does but when she throws the gun back to Gruff he misses the catch and the gun goes off with a loud bang.

Ruthie and Vienna engage in a dance battle. Almost, at the top of his lungs, suddenly starts singing "Born Free." The front door of the house opens and an elderly woman, with smiling eyes, sticks her head out. They say, "Melody Cool?" And she says, "I make the rules and nobody can resist a cool melody." Angel says, "How do we get to Graffiti Bridge?" Melody explains, "First you have to find The Grand Progression." Ruthie says, "17 chords all originating from the A-flat. Melody Cool already told me that." "Oh yeah? When?" asks Camille. Melody Cool says, "Before you were born. Before time began. Before Eve brought two apples to man." To illustrate, Melody Cool breaks into a song:

*They call me Melody Cool, I make and break all the rules | If you let me, I'll love you, but I'm nobody's fool, I'm Melody Cool | When I was born there were tidal waves | Whole towns went under and nobody saved | At every funeral it rained, every time I sang Melody Cool."*

After the song ends, Gruff and Puff are all still singing along and dancing. Melody Cool says, "I see somebody else who can't resist Melody Cool!" Camille says, "Melody, there's gotta be a better life for me. Can you just show me The Grand Progression? Or just sing it to me. I've got an excellent memory." Melody glances at Ruthie and then they start singing about how a little birdie told them Camille was very smart, a fine musician who had a bad habit of forgetting who his friends are.

"Let me tell you the story," says Melody Cool. "I had a friend once. This friend, well, he was my husband. Me and this man, we used to have so much fun together and then one day the fun stopped." She explains that she became unhappy with life and went to look for the bridge. "And lo and behold I found it, and brothers and sisters let me tell you, it had a hundred, a thousand, a million different colours to it, as shiny as the sun. But when I thought about crossing the bridge, it disappeared." "Why?", they ask in unison. "Because I left somebody behind that I loved," she explains. "I was only thinking of me. It's a cold world out there. Sometimes that somebody can keep you warm. Can you hear me?" They all lock their eyes on her. "So if you work hard enough and trust the people you love, you can find The Grand Progression and everything else you're looking for." They thank her and run off down the street.

### "The Grand Progression"

Having learned a lesson from Melody Cool, Ruthie tells Camille, "If I ever leave you again, it'll just be to go down the street and buy a pack of cigarettes." Music begins and Camille starts singing:

*out | A big tall wall, true love is what it's all about."*

They all sing together and spell out the words B-I-G. Camille sings:

*Big is for Bold and that's how you make me feel."*

Ruthie sings:

*I is for ignorant, to anything in the land of Real."*

Camille sings:

*G is for girlfriend, you know you're my only one."*

And together they sing:

*Nothing's gonna stop us from having fun."*

The group is stopped by some cutthroats, but Big Sister screams and starts kicking their butts.

Cut to a big wall. Ruthie is spray-painting the words to the song. She signs her initials at the bottom. Camille and his band start "The Grand Progression." Camille sings:

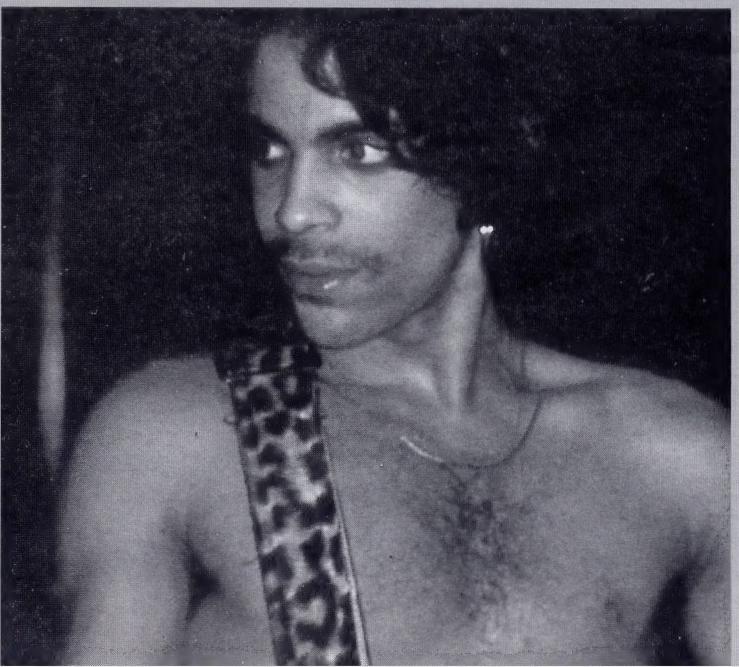
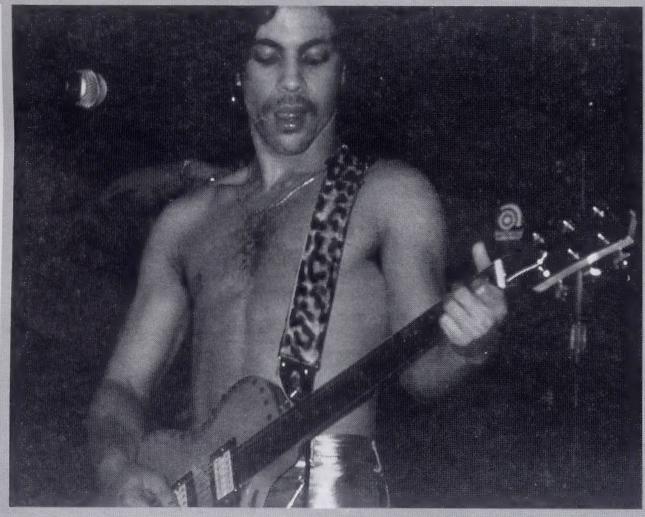
*Can it be in this seemingly short space of time | We've lived a year or two inside our minds | And I want to whisper in your ear that you're OK | If love were gold then, darling, I'd be fixed for life | If I was a star, baby, then you would be the right | And I want to live my whole life through inside of you | Darling, it seems I have found The Grand Progression when I am in your arms | From July until June, every sun and every moon will melt in the site of your charms | Can it be in this seemingly short space of time | We've lived a year or two inside our minds | And baby if I died yesterday, it's okay."*

With the sound of Camille's guitar, the bridge starts to appear. They are all amazed by it but they continue to play. The bridge seems to rise from the earth and extends straight to the heavens. Ruthie starts to cry and so does Angel. Joshua stops playing, he can't believe it. Every colour in the rainbow and then some is splattered across the bridge.

Many names are written on the bridge, famous musicians, poets, inventors, all deceased. Ruthie is near the bridge, her hand running along the names: Billie Holiday, Charlie Parker, John Lennon, Martin Luther King, Jesus Christ. She can't believe her eyes. She runs onto the bridge and just like Melody Cool said, it starts to disappear. She turns back to Camille, who slowly takes off his guitar. He runs to Ruthie on the bridge. It appears. They motion for the others to follow. Some are quick to go, others are not. They all eventually end up on the bridge and when the last one reaches it, a strange thing occurs: the part of the bridge leading skywards seems to change in front of their eyes. The bridge, just in front of where they all are standing starts to curve like a horseshoe, back to just left of where it started. Everyone now knows where they belong. They all embrace. They are happy now.







*all issues so far...*

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The annual subscription to UPTOWN (5 issues) costs U.S. \$50.

Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).

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Fax: (32)56.66.38.79, e-mail: [benelux@uptown.se](mailto:benelux@uptown.se).

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# TURN IT UP 2.0

THE COMPLETE GUIDE TO PRINCE RECORDINGS AND PERFORMANCES

**TURN IT UP 2.0** is a fully updated and thoroughly revised version of *TURN IT UP*, which was published by UPTOWN in 1997 (and sold out since 1998). **TURN IT UP**

**2.0** documents Prince's recordings and performances in meticulous detail, discussing both his officially released music and unofficial recordings circulating amongst a vast international network of collectors: unreleased songs, concert and rehearsal tapes, TV and radio appearances. Bootleg records are not discussed, however, since UPTOWN entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.

While *TURN IT UP* was originally an 80-page book, **TURN IT UP 2.0** is a considerably expanded 160-page book with many new features, including an exhaustive **DATA BANK** chapter that catalogues all Prince's recording sessions, released and unreleased songs, tours, concerts, TV and radio appearances, and press conferences. **DATA BANK**'s A-Z of released songs lists nearly 700 original Prince compositions and approximately 300 remixes and alternate versions. Meanwhile, more than 450 songs are analysed and assessed in the most complete survey of Prince's unreleased music yet published. Band members, recording engineers, and close associates offer insights into many of the recordings. The **DATA BANK** section on concerts chronicles all tours Prince has undertaken, providing details about the itineraries, set lists, opening acts, band line-ups, and show descriptions. One-off concerts, aftershow performances, and Prince's occasional guest appearances with other artists are also covered.

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**TURN IT UP 2.0** is A4-sized, 160 pages. It features many previously unseen photographs. The book will be available by mail order only from UPTOWN. The edition is limited to 3,000 copies.

The price of **TURN IT UP 2.0** is equivalent to the cost of an annual subscription to UPTOWN:  
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Switzerland – 80 CHF, Austria – 600 schilling, Holland – f100, Belgium – Bfr 1800,  
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All copies ordered directly from UPTOWN will be accompanied by an **eight-page supplement to DAYS OF WILD**, containing an update – a chronology of the year 2000 (the book's year-by-year diary ended

on 31 December 1999). The supplement also includes a list of errors and mistakes discovered since the book was published by UPTOWN in April 2000. All customers who have ordered **DAYS OF WILD** from UPTOWN since 1 January 2001 will also receive this supplement for free.

See page 26 for payment instructions.

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- ✓ **DAYS OF WILD**
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- ✓ 10 back issues of your choice

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Check page 26 for a listing of back issues available (several issues are sold out). Please include a listing of some extra "alternative" back issues, which we will send as replacements if anything sells out.

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